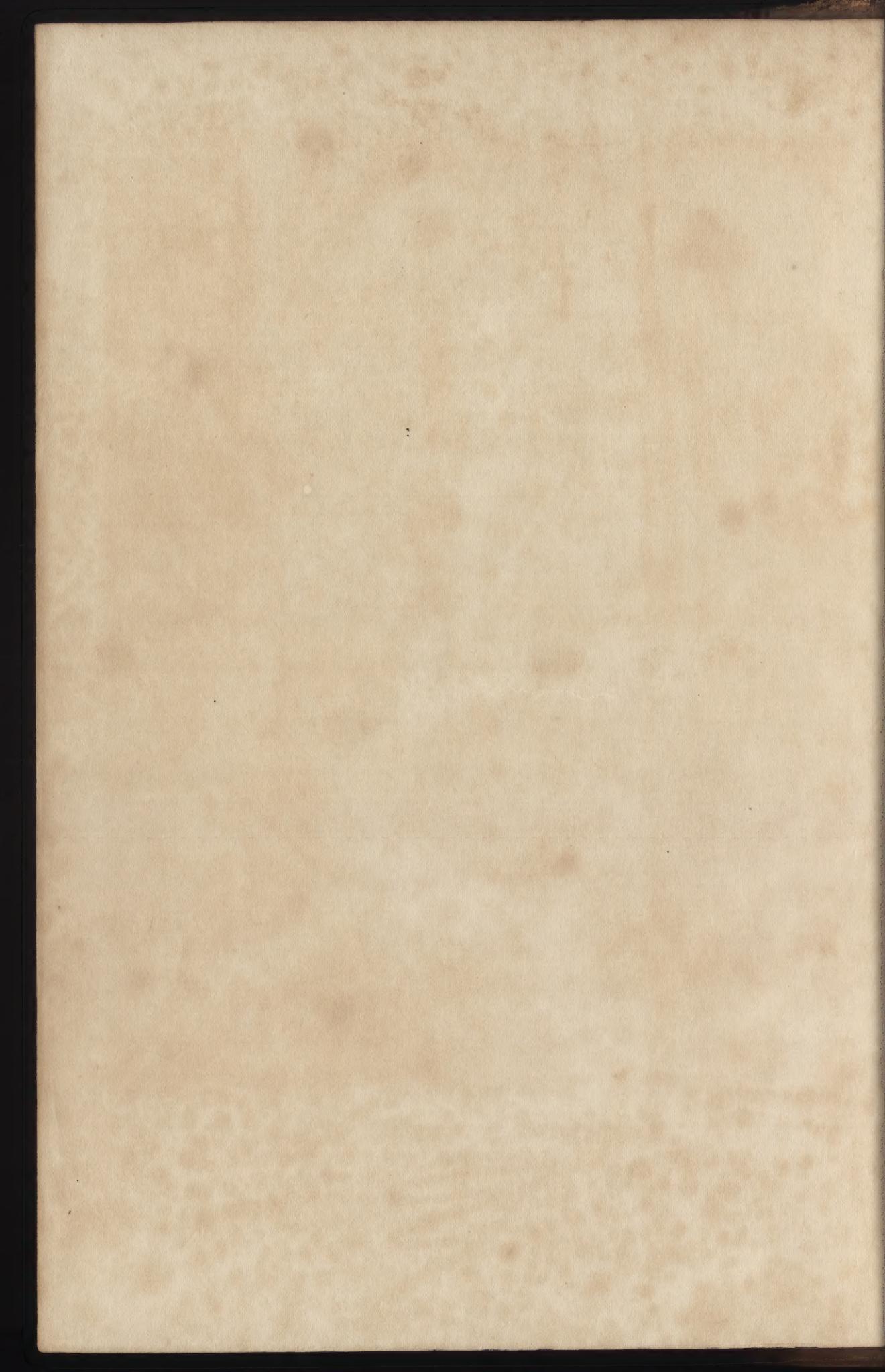
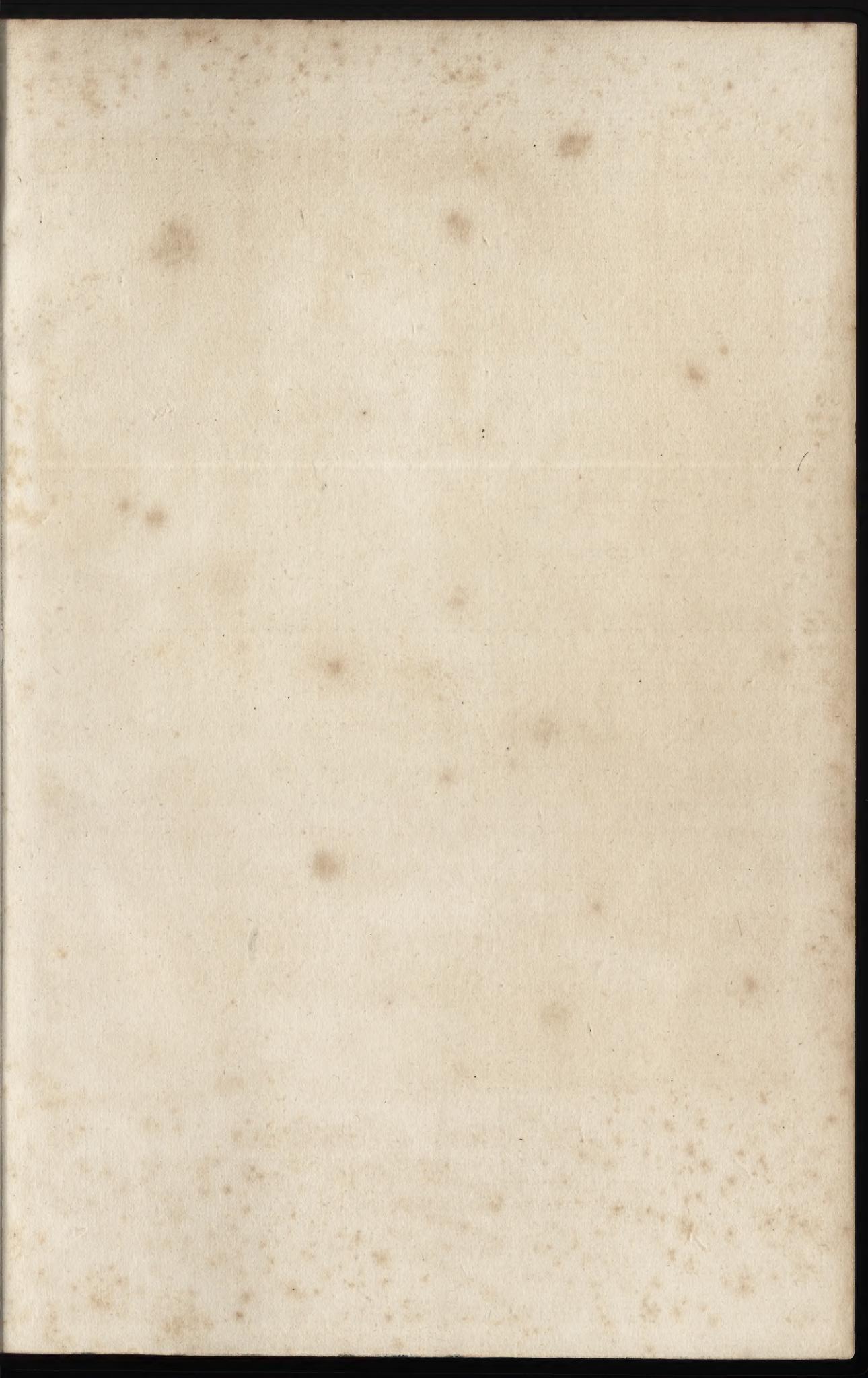


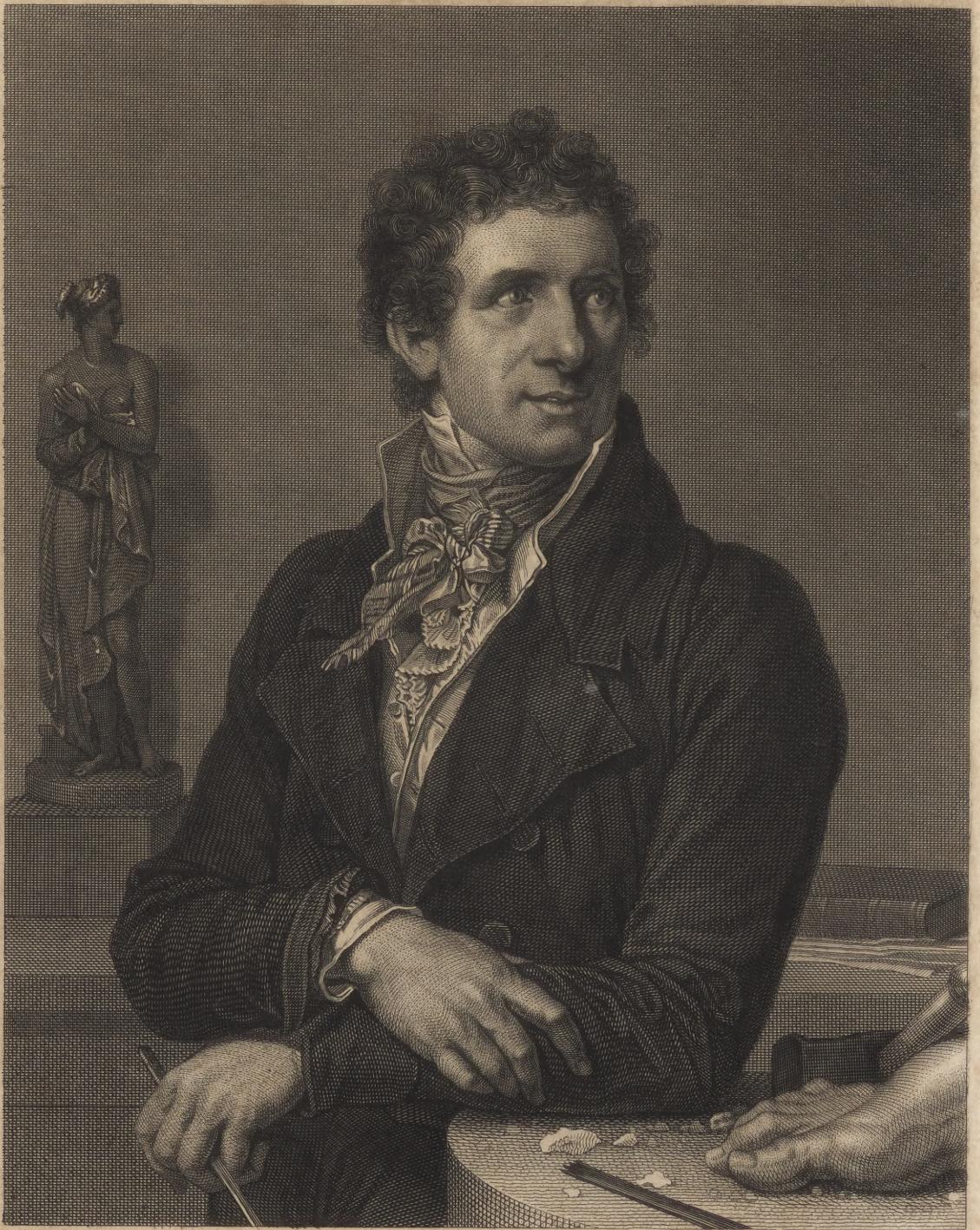
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F. X. Fabre pinxit.

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W.H. Worthington Sculp.

Antonio Canova

A handwritten signature in black ink, which appears to be "Antonio Canova". Below the signature is a stylized, decorative flourish or scrollwork.

THE
WORKS
OF
ANTONIO CANOVA,
IN
SCULPTURE AND MODELLING,
ENGRAVED IN OUTLINE
BY HENRY MOSES;
WITH
DESCRIPTIONS FROM THE ITALIAN
OF THE
COUNTESS ALBRIZZI,
AND
A BIOGRAPHICAL MEMOIR
BY
COUNT CICOGNARA.

VOL. I.

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1776 Statue of Orpheus, size of life, in soft stone, exhibited among the other productions of the Academy of Venice, at the festival of the Ascension, afterward removed to the Villa Falier.

1779 Dædalus and Icarus, a group in the natural size, in Carrara marble, at present in the Casa Pisani San Paolo at Venice.

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1792 Tomb of Clement XIII. (Rezzonico), in the Church of St. Peter at Rome; height of the pontiff 19 palms; that of the Genius and Religion 15 palms; the Lions are also colossal; the idea of this monument, and several of the figures, are anterior in date to that of Ganganelli, also in Carrara marble.

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Socrates drinking the Poison.
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All these bas reliefs are left in the models, except that of Socrates sending away his Family, which was executed in marble by Canova, and is now the property of Chevalier Guiseppe Commello of Venice.

BIOGRAPHICAL MEMOIR.

ANTONIO CANOVA was born in 1757, at Possagno, a village situated amidst the Asolani hills at the foot of the Venetian Alps. Pietro, his father, and also Pasino, his grandfather, were sculptors of repute at that time, as their numerous productions attest, consisting chiefly of monuments, altars, and similar works consecrated to religious purposes, in the churches of that district. By the death of his father, Antonio became an orphan in the third year of his age, and his mother Angela Zardo marrying shortly afterwards, and returning to her native town of Crespano, the infant was left to the care of his paternal aunt, Caterina Ceccato, by whom he was affectionately nurtured. His mother had by her second marriage, his step-brother the present Abbate Giovanni Battisti Sartori.

Deprived of his father, young Antonio was indebted for the rudiments of his art to his grandfather Pasino, who adopted the excellent method of teaching him early the familiar use of the implements of sculpture, employing him on the works on which he was himself engaged. By this useful discipline, his hand acquired mechanical skill, while his mind was growing to maturity, and he early possessed the advantage of being able to execute the rapid and instantaneous conceptions of his genius, with a corresponding facility.

It happened at this time that Giuseppe Bernardi, surnamed Torretto, nephew and pupil of old Torretto, who was one of the best of the Venetian sculptors, was staying for some years at Pagnano, a short distance from the villa of Asolo, where the patrician Giovanni Falier took so much pleasure in embellishing his palace with the works of contemporary artists. This nobleman observing the strong disposition of the youth for the arts, placed him with Torretto, with the view of facilitating his progress, and farther engaged that he should accompany the artist to Venice, when the works on which he was employed should be completed, and which accordingly took place in about two years after.

By the death of Torretto, Canova was left without any guidance or restraint, having received from his master only the first instructions in his art, and before he had acquired the maturity of strength necessary for venturing on the new and arduous career to which he even then felt himself incited by the most auspicious confidence. He had enjoyed, however, ever since his arrival at Venice the protection of his excellent patron Falier, and found an immense source of knowledge and improvement in the gallery of plaster casts of the Commendatore Farsetti, comprising all the celebrated remains of antiquity, and which, with a noble liberality, was devoted to the use of young students, and the public curiosity. There was also at that time an academy at Venice, calculated to excite a spirit of emulation among the young artists, but which was not enlightened by those juster principles whose influence began then to be partially visible, and was precursory of a new revival of the arts in Europe.

Young Antonio was now placed with the sculptor Gio Ferrari, Torretto's nephew, and worked with him on the statues that embellish the gardens of the Casa Tiepolo, at Carbonara: here he had young Gattinoni for his associate and rival, whose death, however, happened soon after, when he had excited high expectations of future eminence. Canova did not continue in this school for more than one year; for, becoming strongly convinced of the necessity of a wide deviation from the rules of art, which he saw practised, he boldly resolved to endeavour to explore those paths which, he thought, had been used by the ancients, and from which he beheld with surprise and regret the departure of his contemporaries. His proficiency even at that early age was considerable, as it is attested by the two baskets of fruit which he sculptured in marble, in his fourteenth year, and which are yet to be seen on the first landing place of the Farsetti palace, now the Hotel della Gran Bretagna, at Venice.

His first effort was a group of Orpheus and Eurydice in the natural size, taken at the moment when forgetting the cruel prohibition, he sees his mistress separated from him for ever; a subject which is, perhaps, more suitable to the canvass than to marble, from the smoke and flames in which the figures are usually involved. The statue of Eurydice was completed in his sixteenth year, while passing the summer at the villa of his patron, having previously studied the model at Venice: that of Orpheus was begun the following year, in a study which he then occupied on the ground-floor of the inner cloister of St. Stephano. This composition, in soft stone, was publicly exhibited in Venice, on the

occasion of the festival of the Ascension, and first awakened the admiration and ambition of his countrymen, who then began clearly to foresee the meridian glories announced by so bright a dawn. These two statues are now preserved in the Falier palace at Asolo. In the following year he repeated this subject in marble, in a rather smaller size, for the senator M. Antonio Grimani. The destiny of this group has been remarkable, the figures having been separated from each other; and the fate of that of Eurydice being even now unknown; the Orpheus was sold by Grimani to Sig. Lorenzo Vanzetti of Vicenza, and afterward resold by him for a considerable sum, and sent to Vienna, having had some injuries, which it had suffered, previously restored by the sculptor Bosa. A still worse fortune befel the statues of Apollo and Daphne, which he had sketched in soft stone, which were destroyed by the brother of the late Luigi Verona at Padua: but the most elaborate composition which Canova executed previously to his departure from Venice, was the group of Dedalus and Icarus, in which he more signally evinced his daring abandonment of conventional modes, and his entire devotion to the guidance of nature. This group, which is now in the Casa Barbarigo Pisani, was executed in a more convenient study, which had been procured for him near to the passage of St. Maurizio, where he also sculptured the statue of Esculapius, and one of the Marquess Poleni: the former being now in the villa Cromer at Monselice, the latter in the Prato at Padua.

The rapidity of his progress now prompted his illustrious patron to procure for him more adequate means,

and a loftier theatre for the exercise of his powers; which he effected in concert with the Chevalier Girolamo Zulian, who was at that time the Venetian ambassador to the Holy See, and his intimate friend; procuring for the young artist the means of visiting Rome, and of pursuing his studies there with every necessary advantage. Accordingly in December, 1780, Canova entered for the first time that seat of the arts, little imagining that he was destined to attain there to the highest rank and to establish rules of art, by his example, which would extend their influence to the remotest posterity. A year had elapsed from the date of his arrival at Rome, before a pension from the Venetian government was obtained for his support: this was, however, finally decreed in the following December, consisting of an annual allowance of 300 Venetian ducats, for three years, a sum fully equal to the moderate wants of the artist, and which, although it does not exceed the half of the stipend now granted in similar cases, was at that time thought amply sufficient.

On his first arrival at Rome, Canova had experienced the kindest reception from the Venetian ambassador, and had free access to his splendid mansion. This enlightened and accomplished nobleman soon becoming impressed with a high sense of the merit and powers of the young sculptor, procured from Venice a cast in plaster of the group of Dedalus and Icarus, which he had executed in that city, for the purpose of exhibiting it to the artists and connoisseurs at Rome. The house of the ambassador was, indeed, a kind of athenæum, and frequented by all those most distinguished by talents and genius in that city. On

the occasion of the first production of this group, he was surrounded by Cades, Volpato, Battoni, Gavin Hamilton, Puccini, and many other distinguished artists and critics, who contemplated the work with silent astonishment, not daring to censure what, although at variance with the style then followed, commanded their admiration, and revealed the brightest prospects. The embarrassment of the youth at this juncture was extreme, and he frequently spoke of it afterward, as of one of the most anxious moments of his life; from this state he was, however, soon relieved, by the friendly and paternal address of Gavin Hamilton exciting him to unite with so exact and beautiful an imitation of nature, the fine taste and beau ideal of the ancients, of which Rome contained so many models, predicting at the same time, that by such a course he would greatly pass the limits which had been reached by the moderns; but the censure which he overheard from one who stood behind him, was more agreeable to the young artist than any direct eulogium: this Aristarchus observed, that from the effect produced on the observer, by the naked forms so carefully finished in this group, they must have been taken from the life, when in reality they were wholly the result of his severe study of the human form, entirely unassisted by mechanical means: this greatly encouraged the young artist, and convinced him that he had already raised himself above the mediocrity of his contemporaries.

From the moment of his arrival at Rome he had commenced a severe and profound study of the great models of ancient art, without however neglecting the

fruits of his previous close observance of nature, the expression of which he always proposed to himself to make a distinguishing quality in his works. He had a profound contempt for all conventional modes in the arts, and was led even in that early age, by a correct taste, rather than by instruction, to prefer, among the monuments of ancient art, those which were of the age of Phidias, in which the lofty conceptions of the artist are most closely united with truth of expression; a decision which has since been fully confirmed by the exhibition made to Europe by the British Museum, of the first certain monuments of the arts of that era.

It may be proper to take here a slight survey of the various circumstances which had promoted the improvement in the arts previously to the arrival of Canova at Rome, for the influence of the genius of one man could not have been wholly adequate to the reconducting of art into its true but forsaken paths, unless the approach to them had been cleared by the sound judgment of some of his predecessors, and without the aid of other favouring circumstances: indeed, the influence of established practice and professional jealousy created no trifling obstacles to the progress of Canova; These, however, his modest and unpresuming conduct aided greatly to remove, while an air of triumph and superiority would, by wounding the feelings of his rivals, have created additional opposition. Already, however, many causes had existed tending to an improvement in the arts; among them may be enumerated the encouragement to right studies given by the Marquess Tanucci, at Naples; the protection afforded to literature and the arts at the courts of Charles III.,

Leopold, Benedict XIV., Clement XIV., Pius VI., and by Cardinal Silvio Valenti, the Colbert of the Holy See; by the Albani, the Zelada, and the Borgia; the studies of Mazzocchi, Bajardi, Galliani, of the two Venuti, of Maffei, Gesnero, Gori, Passeri, Paoli, and Amaduzzi; the good taste diffused by Cochin, Bellincard, Burlington, Mariette, and Sir William Hamilton; the Herculaneum discoveries; the Travels of Saint Non, Norden, Pocock, Wheeler, Spon, Revet, and Stuart; the exact admeasurement of ancient architecture by Des Godetz; the masterly works of the Piranesi on the Antiquities of Rome; the illustration and rendering public of galleries and museums, by means of engraved copies; the opening of baths; the study of the galleries of the Vatican; the excavation of old edifices; the collection and illustration of old inscriptions by Morcelli Marini, Zoega, Fea and Akerblad; the great works of Visconti and Winkleman; the enlightened taste of the Earl of Bristol, and of the Ambassador D'Azara, for these studies; the genius and profound erudition of Hancarville; the valuable collections of Hamilton, Jenkins, and Agincourt; the perfection of the intaglios of Pickler; the fine and bold designs of Flaxman; the attractions given to these studies by the accomplished Algarotti; the triumph over prejudices of the formidable Milizia; the labours of Temanza and Lanzi—these all supplied immense sources of aid to the young Phidias, and seemed to him to point out that moment as the favourable one for the giving of a different direction to sculpture from that which was pursued by living masters.

It is remarkable that both sculpture and architecture

should, at this time, owe their revival to the genius of Venetians; for while Canova was sculpturing his first great works at Rome, Ottone Calderari was reviving the Grecian taste in Vicenza, and Querenghi at St. Petersburgh, was fulfilling, in a masterly style, the magnificent views of that imperial court, by the erection of sumptuous and elegant edifices of every description. It must be allowed, however, that no ordinary degree of genius and courage was required to break loose from the false and vicious rules of art which then prevailed, particularly in sculpture, as not one of his contemporaries had, with all the incitements which have been enumerated, yet advanced a single step in that direction. Indeed, the works which Canova first saw in Rome, the productions of Agostino Penna, Pacili, Bracci, Sibilla, Pacetti, and Angilini, are already sunken into total neglect; neither can we discover in them the source of the slightest excitement to the improved style which the Venetian pupil afterward required.

The Chevalier Zulian now saw the importance of giving effective assistance to the developing powers of Canova; he, therefore, placed at his command a fine block of marble, to be devoted to a subject of his own choice, and to shew the profit derived from his residence and studies at Rome. This was the first marble sculptured by Canova, on those true principles by which he had proposed to himself to be guided in his works, a composition by which a new path was opened to all the productions of the imitative arts. The subject which he chose was Theseus, conqueror of the Minotaur, and the work was conducted throughout in

the palace of the Venetian Embassador. It was a highly interesting moment, when his excellent patron produced a cast of the head only of the Theseus to a party of the first artists and critics assembled in his house, without informing them whence it had been obtained; all concurred, however varying in other points, in pronouneing it to be of Grecian workmanship ; many thought they had seen the marble from which it had been taken, not being able however to recollect exactly where it was ; but when the Embassador conducted them before the original and entire group, their surprise was indeed extreme, and they were forced to exclaim, that by this work art had commenced a new career ; on this occasion it may be said that Theseus was the conqueror, not only of the Minotaur, but of Envy also, forcing from rival artists the first homage of their admiration of Canova, who, at so early an age, had raised art to a higher degree of perfection than had been attained by any sculptor since its revival in Italy.

Before the expiration of the period for which his pension had been granted by the Venetian senate, the judgment and friendship of Gio. Volpato procured for him the commission to execute a monument for the celebrated Ganganelli ; this flattering offer he would not however accept without the permission of the Venetian Government. This being obtained, by which he was left entirely at liberty in the choice of the place of his abode and in the exercise of his talents, he gave up his study in Venice, which was finally closed in 1783, and returning to Rome, applied himself wholly to this great work,

which proved the means of raising his fame to the very highest rank. Previously to this undertaking, he had sculptured at Rome only his Theseus abovementioned, and a small statue of Apollo, in the act of crowning himself, which he presented to the Senator Abondio Rezzonico, one of his patrons, who died in 1782. That severest of critics in the fine arts, Francesco Milizia, a man of profound judgment and independent mind, but violent and bitter in the expression of his critical opinions, was struck with astonishment at the excellency of the execution of the monument of Ganganelli, and openly declared the highest admiration of it in his letters—it also received the high encomiums of all possessing any knowledge and taste in such subjects. To Volpato posterity are much indebted, who, with judicious confidence in the talents of the young sculptor, procured the confiding of this work to him, and thus afforded an opportunity of making known his extraordinary powers to the world; the greatest capabilities being often unproductive, from the want of such favoring circumstances.

At the same time that this great work was in progress, he produced a youthful Psyche, and also modelled many other works, particularly those beautiful compositions in bas relief, which first opened the eyes of modern sculptors. These, which he used to model as a relief from more arduous studies, began to appear about the year 1790; and before any artist had ventured on any thing in this style: they were all left in the clay models, except that of Socrates parting with his family, which was worked in marble with great care and accuracy, and is now in the possession of the Chevalier Guiseppe Comello at Venice. Canova rarely

employed his chisel on portraits, or bas relief, leaving, in them, a field open for the exertions of minor artists, and dedicating himself with surprising ardour to the greater objects of colossal statues, monuments, and groups.

The commencement of one composition was not delayed until the completion of another, but while his chisel was still employed on the tomb of Ganganielli, he was forming the clay model of that of Pope Rezzonico, which was placed in the church of St. Peter in 1792; during the few succeeding years he executed several statues and groups of Cupid and Psyche variously represented; the group of Venus and Adonis; the monument of Emo, now in the arsenal at Venice; the first statue of Hebe, and the first of the Penitent Magdalen. All these works were completed before the expiration of the 18th century, so that in the course of twenty years he had produced a greater number of works than many laborious artists have in the whole of a long existence: and it should be remembered that the practice which he himself subsequently introduced for lessening the labour of the sculpture, by employing inferior workmen to reduce the block to the last stratum of the superficies, was not then in use. This adoption of mechanical aid he effected by forming his models of the exact size in which they were to be worked in marble, and with the utmost accuracy; he always, however, applied himself the last hand to his works, giving to his marbles a softness and delicacy of contour, and a minute accuracy of expression, for which we should look in vain in the works of others of that time. Indeed, the great superiority of Canova is more particularly seen in these last fine

touches of art, to which no one can perhaps equally attain, who has not early acquired a familiar use of the chisel, but trust their fame to the hands of subordinate artists; the last minute and finishing touches are those which require the highest powers of the artist, and are the means of producing his noblest effects; and in this respect the studious care of Canova is observable even in his latest works; but it is deeply to be regretted that the abuse of his physical powers in the early part of his life, when employed on his first great works, and the want of those pecuniary resources which he could afterwards command, greatly weakened his constitution; and he often declared that he was no longer able to sustain the enormous fatigues which the lions in the monument of Clement XIII., and certain drapery in that of Ganganelli had cost him; the use of the trapano, which is attended with a pressure on the breast, had already produced a depression on that part which was perhaps the origin of that complaint under which he finally sunk.

In 1799, the Prince Rezzonico having occasion to undertake a journey into Germany, was pleased to take Canova with him, with the view of affording him some relief and repose from the great abuse of his health and strength: he accordingly accompanied the Prince to Vienna and afterwards to Berlin. This journey was highly beneficial to Canova, by diverting him in some degree from his habits of too close application; and perhaps he was indebted to it for the many years which he afterward lived and devoted to his art.

It was during the interval from 1792 to 1799, that Canova found an agreeable relief in the occasional use

of the pencil, executing in all twenty-two pictures of various dimensions : after which he never resumed it until August 1821, when he retouched with great boldness the large painting which he had executed for the church of Possagno in 1797, of the height of twenty-eighth palms; the subject, the appearance of the Eternal Father to the three Marys, and the disciples lamenting over the body of Christ. It is not true, as has been sometimes stated, that he thought very highly of his pictures, and that they had withdrawn his attention from more important subjects. This is sufficiently refuted by the short period of his exercising the art, the extreme facility of their style, the unwillingness he had that they should pass into other hands, although very flatteringly sought after, and the modesty with which he shewed them rather as the fruits of his leisure hours than of his serious study. This recreation, in which he found so agreeable a relief, arose from his return to those habits of living to which he had been accustomed from his early youth at Venice ; having contracted an intimate friendship with Mingardi, one of the best painters of that day, by which means he naturally became familiarized with the pallet: but the style which he saw practised at Rome was very different from that of the Venetian colourists who, still influenced by the true masters of the pencil, did not hold in much esteem the pictures of Mengs, Battoni, and Maron ; and it was no little gratification to him when one of his heads, coloured from the mere recollection of the manner of Giorgione, was taken by the connoisseurs for the work of an old Venetian master.

The personal habits of Canova were throughout

his life regular and moderate ; he rose early and immediately applied himself to his designing or modelling, and afterward to working in marble ; he was always disposed to live abstemiously, as well from motives of health as of reflection, as his intense application had made him easily susceptible of severe stomach pains ; and in his twenty-seventh year he was attacked by a violent and complicated disorder, which ever after threatened him from time to time with a return, requiring of him great caution, and confirming him in his natural disposition for a sober and regular mode of living. It was his daily custom to restore his powers by a short repose after eating ; and the friends who dined with him always took care to introduce light and diverting topics of conversation, and to avoid subjects of the arts, or of a nature to highly excite his imagination or feelings ; a slight emotion having the effect of disturbing his usual repose. He seldom went from home, but passed his evenings in receiving his friends, with an extreme gentleness and urbanity of manners, but without the slightest approach to meanness or affectation.

It was his constant rule not to have pupils, at least in the strict sense of the term, and was used to assign as a reason for it, that if a youth of good capabilities were to study under him, the merit of his works would be attributed to the master, who would thus derive from it the benefit due to the unrequited pupil : but it was his invariable custom, whenever a young artist evinced more than ordinary power, or when any one of his workmen raised himself above mediocrity, to give him every encouragement, to procure commissions, for

him, and even to set him to work on his own account; as in the instance of his causing to be sculptured at his own expense, so large a portion of the statues which adorned the Pantheon, but which have since their expulsion thence, been received into the various galleries of the Capitoline museum. At any moment when required he would leave his own work to go to the study of any artist who wanted his counsel or opinion, which he gave with such cordiality, as never to wound their professional pride, but, on the contrary, as always to afford them aid and encouragement. To those who express surprise, that not a single pupil of Canova can be absolutely cited, it may be answered that, if they will compare the state of his art at the era of his earliest productions, with that of the present day, it will appear most convincingly that the effect of the examples which he has afforded to all Europe in his own works, has been infinitely greater than what could have been derived from a few precepts inculcated in his private study.

He was very solicitous to instruct and adorn his mind in every respect that could tend to the perfect education of an artist; he read himself, but more often caused to be read to him, while at work, the classical Grecian, Roman, and Italian writers, particularly Polybius and Tacitus, whom he considered most luminous and characteristical of the times which they so masterly describe. His own style in writing was always simple and ingenuous, although his letters serve to shew the progressive correctness of his language, so that the latter part of them without losing their original force and freedom, and uncorrupted,

on the other hand, by the obscure affectation of modern style, are more elegantly written than those of an earlier date. He never wrote with a view of publishing on the subject of his art, although it appears from one of his letters that he had thoughts of doing it, limitedly however and with much reserve ; in a letter to a friend dated 1812, he says, “ you will be surprised when I tell you that I have never written a single line on the subject of my art : I have, however, always had an intention, but have not yet found the moment for carrying it into effect; perhaps at some future time I may. I have determined, however, to give observations on my own works, extending them, perhaps, to the general subject of sculpture and its few elements ; but not to make a work of it, which I could never be so silly as to think of, but shall confine myself to the mere exposition of the principles on which I have pursued my labours, and nothing more.” When circumstances necessarily required it, he committed to paper some valuable remarks, not however in the language of dictation, although his authority was always willingly submitted to. His clear, measured, and precise opinions were, however, sometimes secretly noted by his friends ; some of these will be made public by his memorialist, who even while he was living, had thoughts of publishing them in the disguised character of an old manuscript lately discovered in the archives of the academy of St. Luca ; for in this form only would he consent to have his opinions, so ingeniously obtained, communicated to the world.

His susceptibility and active fancy gave great quickness and energy to his invention, prompting

his imagination spontaneously, and without effort, to reach the great and excellent in his designs. He usually threw his first thoughts on paper in a few slight outlines, which he often varied and retouched, and then sketched in clay or wax, in small dimensions : with this he studied the composition of his subject, which was afterward transferred to the full sized model, and perfected with all the resources of his genius and art. His tranquillity was never in the slightest degree disturbed by jealousy of the success of others, but on the contrary he always spoke of his rivals and of artists of merit with the utmost candour and good will. It was never his wish to be adopted as a model, or to have direct imitators, observing, that the great masters, by whom he had been guided, were equally accessible to all, being no others than nature and antiquity. He was, however, obliged to allow that at the era of his first arrival at Rome, these two sources of instruction had been neglected, and that he had been the first to apply the means of improvement which they afforded; but it was with the utmost caution and modesty that he noticed this fact, to avoid wounding the pride of others, who were not very willing to do justice to his services, and attributed much to themselves which was justly his due.

Criticism likewise never produced any irritation in him ; if false and violent, he wholly disregarded it ; if just and modest, he adopted the means of improvement which it furnished, always, however, shewing great deference for enlightened advice. When some of his friends wished to reply to a certain Sig. Fernow, who had published a pamphlet against him in German,

from which extracts had been made into the Encyclopædeian Journal of Naples, he earnestly dissuaded them from it, saying, that it was for him to answer it, but only with his chisel and by an improvement in his works; but he would listen with attention to observations on his works, even by the most uninstructed, from which, as Virgil could extract thoughts from the verses of Ennius, he sometimes obtained some useful suggestions, by which he has in some cases been led to retouch his work; as in the instance of his Perseus, and the group of Venus and Adonis, which, in its way from Naples to Geneva, was delayed for some time in the study of the artist, and received some very valuable improvements twenty-seven years after its completion. Undisturbed by censure, he was on the other hand little elated by praise, however high or exaggerated. The calmness and modesty of his character, which few have ever possessed in an equal degree, rendering him equally unmoved by eulogy and censure. He has been frequently seen to smile, when his panegyrists, chiefly with the object of displaying themselves, have put their ingenuity to the torture to discover remote allusions, or excessive subtlety and refinement in his designs, and was used to say, that truly he had never thought of any such thing; but had only endeavoured to express in the most simple and natural manner, those plain and natural thoughts which had arisen in his mind, on the contemplation of his subject.

More than once during his life, he experienced the passion of love, in a degree corresponding to the susceptibility and ardour of his nature, and has been

heard to say, that he was subject to its influence at a very early age. On two occasions he was very near to entering into the marriage state, but was, perhaps, deterred by the apprehension of its diverting him from his devotion to his art, which was always his master and engrossing passion : his heart was, however, never entangled by low attachments, but was the seat only of the noblest and most elevated sentiments. Friendship was held by him in peculiar veneration ; and to the last hour, his soul was youthful in feelings, and susceptible of the deepest and tenderest affections.

It was the good fortune of Canova to escape unhurt the effects of the political events which then agitated Europe, and to be able to devote himself, undisturbedly, to his art. Pallas seems to have guarded him like Ulysses, by spreading around him a divine atmosphere, which shielded off the disasters, privations, and misfortunes of that era. Ambition, and the desire of military glory, characterised the great men of that period, and particularly the great conqueror ; calling for monuments to record their actions to posterity, which object Canova was deemed most able to fulfil : thus he was summoned to Paris in 1802, to model the portrait of Napoleon, from which he first executed a colossal statue in marble, and then in bronze ; the first by the sport of inconstant fortune, now being on the banks of the Thames ; the latter in the academy at Milan, until a proper site be found for this noble work of art. Highly interesting matter will be supplied to the future historian of Canova, by the conversations which Buonaparte, who so much valued the frankness and simplicity of men of genius,

held with him on this occasion, in which plain and undisguised truths, such as are rarely heard in rooms of state, were fearlessly uttered by the ingenuous artist. The vigilance of his brother, who always accompanied him in his journeys, was highly serviceable, in collecting and noting at the time the interesting dialogues which took place on this occasion; and also when Canova was again called to Paris in 1810, to model a portrait of the Empress Maria Louisa, whom he represented in a sitting statue, with the attributes of the Goddess Concordia, now in the palace at Parma.

In the interval of these journeys to France, he made a second visit to Vienna, for the purpose of placing the sepulchre of the Archduchess Christina in the church of the Augustines in that city. This composition added greatly to his reputation there, and excited so strong a desire in the imperial court to possess his works, that he was induced to send his magnificent group of Theseus destroying a Centaur to Vienna, rather than to Milan, for which city it was originally intended. The Emperor Francis caused a temple, in the style of the purest Greek models, to be erected in the imperial gardens for its reception, and nothing was wanting to the completion of the design but the presence of Canova, to direct the placing of the group, when his death intervened.

The fascinating influence which the grace and beauty of his female figures exercise on the senses, and the emotion produced by their tender and voluptuous expression, has caused him to be called, by many, the Sculptor of Venus and the Graces; but it will not surely be said by posterity, that the

statues of the three pontiffs, the colossal groups of Hercules and Lichas, and of Theseus and the Centaur, the Pugilists, Hector and Ajax, Washington, the colossal statue of Napoleon, the group of the Piety, or the Equestrian Monuments of Naples, were imagined in the gardens of Cythera. On these posterity will decide, whether or no Canova possessed that profound acquaintance with nature and anatomy which is indispensable, to the perfection of works of this description. It certainly will be allowed that his science is not applied to a pompous display of himself, as it is one of the peculiar merits of this artist, that he is always modestly concealed behind his works, aiming at justness of expression rather than an ostentatious display of his science in exaggerated forms; his works were therefore addressed to his posterity, to whose unbiassed judgment and discernment he appealed for his fame. It is also true, that he attained to a high degree of excellence in his female figures, and if a rigorous criticism should, in some instances, impute to them a somewhat studied attitude—an expression approaching to affectation, or redundant and elaborate attire, it may be observed, that these objections principally apply to figures represented in dancing postures, or in motions to which simplicity or dignity would be wholly unsuitable. These sprightly designs, which he used to call his recreations,* have been engraved with a dark ground, similarly to the Herculaneum subjects, and seem to combine all the most pleasing forms and attitudes of the dance; in the plates they are called *Danzatrici Baccanti Muse, &c.* and in them we may

* Ozii suoi.

frequently trace out the first ideas of some of his more finished works.

The opponents of Canova have also charged him with not having confined himself to the use of the chisel in his marbles, and with having had recourse to factitious means of giving to them an extreme softness and delicacy; which, if it had been the case, would only have been following, in modern times, the example of Nicias, who produced these effects by his washes on the marbles of Praxitiles; but Canova rarely used any other means than that of washing his marbles after they had received their polish with *acqua di rota*; their soft and delicate surface being produced solely by his consummate chisel, and the diligent use of the file; unlike other sculptors, who think they have no more to do with their work when they have finished the model, and left its execution to the hands of subordinate artists. The exquisite finish of the extremities which his statues so peculiarly possess, may be attributed to the same causes: these are now openly kept as models in the workshops of the most candid and enlightened artists, but still used secretly by others, as if it was derogatory to learn from him who first pointed out the true path of art to modern sculptors.

No artist was ever more exposed to the intoxicating effects of honours and distinctions, exceeding perhaps any instance of the kind in the history of the arts; but although decorated with the equestrian orders of many great sovereigns, decreed noble in several states, dignified by titles, enriched by pensions, honoured by important charges and functions, received with distinction at all courts, desired in all societies,

and associated with all the principal academies in Europe, he still preserved the simplicity and modesty of his character, and even in the usual acknowledgment of these honours which he was called on to make, he avoided studiously all unnecessary pomp and ostentatious display. His disposition was naturally highly benevolent; all his pensions and gains were devoted to useful and charitable purposes, such as the foundation of the Roman academy of Archæology; in pensions for the support of young pupils in the arts; to the procuring of books for the academy of St. Luca; aiding the funds of the academy de' Lincei; in annual premiums to young artists who distinguished themselves; in the support of decayed artists and their orphan and destitute families;—these beneficent acts were done with the utmost nobleness, delicacy, and secrecy; and even some interference was often required to prevent him from embarrassing his finances by a too active generosity. Rome, in 1811, felt more particularly the worth of Canova when deprived of its sovereign, deserted by foreigners, empty and impoverished, it saw the votaries of Pallas and the Muses pining in their workshops, without the means of support, and even perishing for want; history will recount the succours afforded by Canova on this occasion; with what judicious and noble means he supplied the wants of the youths dependant on the arts; employing also numerous artists in making drawings and highly finished engravings of his works, and establishing an extensive engraver's press, an example which was afterward followed, but with a different object, by many others.

One of the memorable circumstances in the life of

Canova is the last journey he made to Paris, when bearing the special mission of the Holy See, he mingled with the great personages there assembled, and reclaimed the spoils which the triumphs of the Gallic eagle had swept from the Campidoglio and the Vatican ; the zeal and anxious exertions are indescribable which this worthy son of Italy used to execute the charge of his master, and to regain for his country her violated treasures ; the firmness with which he urged the claims of Rome, and his unwearied efforts to unite in her favour the various interests and opinions, will afford an interesting subject to the future historian of this illustrious man. His re-entrance into Rome was a real triumph ; again the Transfiguration heard hymns in honour of the memory of Rafaello, and the Apollo and Laocoön recalled to Rome, now weak and fallen, the memory of those joyous days, when amidst the triumphal pomp of a Titus, or an Emilius, the spoils of conquered nations entered her walls.

It was in these circumstances that Canova, deeply affected by the great events of the times, so little to have been foreseen by human thought, conceived the design of perpetuating the memory of the happy return of the Pontiff to his church ; and he accordingly, that same year, produced the model of a grand colossal figure of Religion, of the height of thirty palms, which he proposed to execute in marble at his own expence, and make an offering of to the Christian world. By the completion of this design, the present age would have possessed a wonder of art and sublimity to which it has never yet seen any thing equal ; emanating too solely and spontaneously

from the mind of the artist, wholly uninstituted and unaided by extraneous means : all Europe looked forward to see it adding to the glory of the Vatican, or adorning the magnificent space of the Pantheon. Already the model was completed, the marble disposed, and the chisel of the sculptor suspended, until the signal of authority should be given, by pointing out the place appointed for its reception. It will be for history to explain the causes of the frustration of this devout and magnanimous design, and perhaps it may be found needful to draw a veil over the motives to which it may be traced ; posterity will with difficulty believe, that no place could be found at Rome for the reception of the sacred image of Religion.—It is, however, certain, that the model remained for many years the object of public admiration, a masterly engraving being made from it with the following inscription :—(Pro felici reditu Pii VII. Pontificis Maximi, Religionis formam sua impensa in marmore exculpendam Antonius Canova libens fecit et dedicavit,) and that, finally, it was worked in marble a little above the natural size, by the order of Lord Brownlow ; and the emblem of Catholicism was thus rejected from the Tiber, and found refuge on the banks of the Thames.

This extraordinary circumstance did not, however, depress the mind of Canova, who, actuated by the deepest religious feelings, had already formed the design of consecrating his fortune and the last efforts of his genius to memorize a period in which the inscrutable decrees of providence had been so remarkably displayed : and that the statue which he had consecrated to this pious purpose might not be pro-

faned by any less sacred use, he resolved on the raising of a temple for its reception in his native place, to be enriched with the productions of his chisel ; by which also he would open a perpetual source of prosperity for his native village in the concourse of workmen, the visits of strangers, and the expenditure of his entire fortune. The first stone of this sumptuous edifice was accordingly laid in July, 1819, amidst an immense concourse of people, with all the solemnities of Religion, and the deep emotions of the assembly ; but he had not foreseen that this design would require an infinitely greater expenditure than that of the colossal statue ; to supply which, it became necessary for him to renew his labours, and to undertake fresh commissions ; accordingly, he set about new statues, groups, and monuments, working incessantly, and with all the ardour of his youthful application ; his mind always intent on the great object of his pious wishes ; it is not, therefore, improbable that this greatly increased exertion, and the mental excitation consequent on it, tended to accelerate the termination of his existence.

Even at this stage of the life of this great artist, the connoisseur may find new advances towards excellence in his works, which is obviously to be attributed to the opportunity which his voyage to England afforded him of contemplating, for the first time, the marbles of the Parthenon in the British Museum. The lofty terms in which he spoke of them on his return, the profit he derived from them, and the devoted admiration which he ever after entertained for them, are subjects of great and various interests ; he himself acknowledged that a visible improvement, and the highest efforts of his chisel

were to be found in the works which he executed subsequently to his visit to London.

In the latter part of 1821, he took a journey to Possagno to inspect the progress of the work there, and made many important alterations in his first designs, necessary in the adaptation of an edifice evidently formed on the united recollections of the Parthenon and the Pantheon, to the purposes of a Christian church. On his return to Rome he modelled the group of the Piety, one of the principal works which remains to be executed in marble, to the great regret of all capable of feeling the beautiful and grand in art; the first conceptions of this group were most felicitous, and the composition most rapid, suffering neither pause or amendment in its progress, although from the profound science it involves, the artist, had evidently to overcome great difficulties in the expression of his ideas; when completed, however, it formed the wonder of all Rome, and of the strangers then in that city. In the course of the winter, he modelled a monument for the Marquiss Berio, of Naples; also seven designs for the Metopes of the church at Possagno; the subjects taken from sacred history; and a colossal bust, the portrait of an intimate friend; with the advance of spring, he completed, with a delightful finish, the group of Mars and Venus for his Britannic Majesty, and also completed the recumbent statues of the Magdalen, and the Endymion, which he had executed for two distinguished English Noblemen. Besides these important objects, he proceeded, at every leisure moment, with other works which he had on hand. The Sleeping Nymph, Dirce Nurse of Bacchus, a repe-

tition of the Nymph awakened at the sound of a Lyre, a Danzatrice, and various busts and other minor works.

In the month of May, he went to Naples, to inspect the wax of his second colossal horse, preparatory to the fusion of the work, and returned to Rome, with a tendency to disorder in his stomach, which was always badly affected by that climate; having recovered himself in some degree, and completed the works above-mentioned, he left that city, for the last time, in September, for Possagno, hoping to derive benefit from the journey, and from his native air, and arrived at that village on the 17th of the same month; but, as was usual with him, by a too hurried journey, and while he was still unable to bear the heat of the weather, which was, in that year, unusually great throughout Italy; indeed, he was very ill on his arrival, but continued there until the 3rd October, without taking to his bed, expecting relief from his native air and the waters of Recoaro, from which he had, on former occasions, derived benefit; all was, however, unavailing. On the 4th he arrived at Venice, intending to stay there for two or three days, having written as follows in the last letter that was signed by his hand:—“ My health goes on as usual, or is perhaps rather worse than it was; for a few days I thought it getting better, but I was disappointed; perhaps the journey to Rome may restore me; I would fain embrace you once again.” No sooner had he taken up his abode, as he was accustomed, under the friendly roof of the Casa Francesconi, which he preferred to the many splendid mansions which were emulously opened to him, than he took to his bed.

The stomach failing in the performance of its functions, encreased his uneasiness; nor could medical aid at all abate a constant hiccough which gave him the greatest distress; his pulse, however, remained unaltered, and his head unaffected to his last moments. The friends whom he saw around him endeavoured, but ineffectually, to conceal the alarm and distress by which they were agitated. He heard with perfect calmness the announcement of the necessity of arranging his worldly concerns, and confirmed the disposition which he had made of his affairs many years before at Rome, but now made his property chargeable with the expenditure required for the completion of the church at Possagno; appointing his step-brother sole executor and heir, but who, in reality, became rather the distributor of his wealth, than the heir to it. He also expressed great satisfaction at having completed all the works for which he had been paid in anticipation.

Continuing for several days to get gradually worse, he performed the last offices of religion, and resigned himself to die with the utmost constancy and serenity, uttering only short sentences to his attendants, and of a pious nature: to those who administered to him the last soothing remedies, he said with his usual kindness of manner, " Yet give it me, that so I may remain a little longer with you." Approaching nearer to his end, he said to those who moistened his dying lips, " Buono buonissimo ma—è inutile;"* his last words were, " Anima bella e pura :"† these he uttered several times just before he expired, and if his spirit was not wandering at that moment, it may be said, that he

* Good, very good—but, it is in vain.

† Pure and lovely spirit.

died without any mental aberration. He spoke no more, but his visage became, and continued for some time, highly radiant and expressive, as if his mind was absorbed in some sublime conception; creating powerful and unusual emotions in all around him: thus he must have looked when imagining that venerable figure of the pontiff, who is represented in the attitude of prayer in the Vatican. His death was wholly unattended by the agonies which make a death-bed so distressing; nor did even a single sigh or convulsion announce his dying moment. This took place on the morning of the 13th of October, having then nearly completed the 65th year of his age.

On the opening of the body, it was found that his death had been caused by a paralysis of the stomach, promoted by the schirrous state of the pylorus, by which the passage of food into the intestines was impeded.

The loss of Canova occasioned the deepest affliction throughout the city of Venice; the power which regulates human destinies having conducted him to the tomb in that country where he had first drawn breath. The patriarch himself would perform the funereal rites, and the academic body, who were desirous of supporting his bier, conducted the coffin of their revered brother and master to the church, and thence to the hall of the academy, followed by so numerous a train, that that vast apartment was insufficient to contain them. The walls of the hall were hung with engraved copies of the works of Canova, so numerous that they appeared the labours of a whole race of artists, rather than of a single mind and hand. The president of the academy,

an affectionate friend of the deceased, delivered the oration, exciting in the minds of the assembly the same deep emotions by which he was himself affected. The only torch which burnt beside the bier, stood on that ancient bronze, which had for so many centuries been used to receive the votes of the patricians, in the hall of the great council, and was deemed a suitable candelabra for the last offices paid to the latter glories of the Venetian state.

Immediately after the ceremony, the body was removed to Possagno, where an honourable tomb will be raised to his memory, in the new church now nearly completed. The funereal rites were performed on the 25th of October, and a discourse delivered by a distinguished prelate, to so large a concourse of the inhabitants of that district, that it was found necessary to address them under the open sky. Throughout Italy, the deepest affliction prevailed on this event; Rome, who lost by his death the restorer of her modern greatness, decreed to him the honour of a statue, proclaimed him perpetual president of her chief academy, and ordered for him a funeral in the church of the Holy Apostles, of such magnificence, that all the tributary arts were occupied for many months in the preparation of it. The pope contributing largely to the expense, and the whole of the magistracy, together with the representatives of the first powers in Europe paying respect to it by their presence: likewise Florence, Trevigi, Udine, and Lodi gave each her public demonstrations of grief on this occasion; but none with more zealous promptitude than the Venetian artists, the kind friends and fellow-

academicians of Canova. Immediately on his death, they voted to his memory the grandest and most distinguished monument that could be devised; and not to limit the honour of this design to Venice alone, or even to Italy, the subscription was thrown open to all Europe, to whom his fame might be deemed to belong; whereupon the powers then assembled at Verona, following the example of our august Emperor, severally evinced their desire of promoting this object by munificent contributions; as the more distant sovereigns also did, on the announcement of the project. So rapid and considerable was the subscription, that long before the ensuing spring, they were in condition to begin the work.

A monument to the memory of Tiziano had been designed by Canova, in the year 1792, which it was intended to raise in the church de' Frari, in Venice; but the design, which was to have been effected by subscription, failed by the death of the Chevalier Zulian, its chief promoter, in 1795. The model being thus left on hand, without any prospect of its being carried into execution, Canova adopted the same idea for the monument of the Archduchess Christina, reducing, however, the dimensions, and with considerable alterations in the groups. The opportunity of restoring to its original state and colossal proportions, this beautiful composition, far more suitable to a consummate artist than a pious princess, and, perhaps, even better adapted to a sculptor than to a painter; the absence of all rivalship, in the adoption of the design of him whom all considered as a master, and the means it afforded of employing at the same time

the numerous sculptors, who were anxious to pay homage to the memory of Canova, all concurred to justify the choice of this model formed by the hand of Canova himself.

The academy of Venice, who obtained the heart of Canova, are also now raising a small monument entirely at their own charge, in the hall of their meetings, consisting of an urn of porphyry to contain the precious relic, with ornaments, and an inscription appropriate to the subject and circumstances.

The letters of Canova will furnish to those, who shall collect memorials of him, much that is valuable and interesting: these will be found in the greatest number with the noblemen Guiseppe, Falier, and Lorenzo Giustiniani, the heirs of Antonio Selva the architect; those of the painter Guiseppe Bossi, of Milan; with Count Tiberio Roberti of Bassano, Count Cicognara, at Venice, and M. Quatremère de Quincy, at Paris.

Canova enjoyed the peculiar protection of the patrician Giovanni Falier, as has been already mentioned, of the Chevalier Girolamo Zulian, of the Prince Rezzonico, and of the Marchioness Gentili, one of the most accomplished women of Rome, at the time of his arrival there. The number of persons connected with him, by the ties of friendship, was also very considerable; but if the degree in which it was enjoyed were to be determined by particular demonstrations of regard, the Chevalier Bossi and Count Cicognara, whose busts, while living, he sculptured in colossal size, and with whom he maintained an uninterrupted correspondence, may, perhaps, claim

a distinction in this respect. The following may also be mentioned as his attached friends; Gio. Antonio Selva; the sculptor, Antonio D'Esté, the constant companion of his study; the excellent Chevr. Gio. Gherardo de Rossi; that able writer, and his warm admirer, Pietro Giordani; and the secretary of the academy of St. Luca, the Abbate Melchior Missirini, with whom he was for many years united by a strict similarity of tastes and pursuits; and the Chevalier Tambroni; but Gavin Hamilton, the Scotch painter, was the first at Rome who gained the youthful attachment of Canova, and he was never satisfied with speaking in terms of grateful remembrance of the kind encouragement and counsel which this worthy man afforded him in the difficulties of his early career. M. Quatremère de Quincy, Lord Cawdor, and Sir William Hamilton, also possessed his friendship in a peculiar degree, and gave, on many occasions, unequivocal proofs of an equal esteem; but the most intimate, cordial, and inseparable of all his friends was his step-brother, the Abbate Sartori Canova, who, from the year 1800, resided entirely with him, and became the participator in his most secret and individual concerns; and to whose sole and sacred friendship he confided at his death the execution of his most cherished designs: but it would not be possible, without exceeding the limits prescribed to this memoir, to mention the many distinguished and enlightened persons who experienced from Canova the most ready intimacy and kindness. To him who shall undertake a more comprehensive and detailed account, these anecdotes will furnish much that is interesting, as well to his contemporaries, as to posterity.

The high esteem in which Canova, while living, was held throughout Europe, is one of the most honourable records of art, and of requited genius ; for, not only was he an object of admiration to Italy, and his own countrymen, but had in France also for his admirers, all those persons most distinguished for taste and impartiality of judgment; the French having been unjustly charged with holding his talents in light estimation, as is evident from the flattering notice he received from their learned bodies, the study and imitation of his works, the high price at which they were sold there, and the public expression of regret at his decease : nor was their respect for him at all diminished by the zealous activity which he shewed in recovering from them the precious spoils of his country. In England he was held in equal, or even greater estimation, and received, during the short visit he paid to that country after his last journey to Paris, the most generous and distinguished notice and attention.

The questions most commonly and earnestly put are, if Canova has reached in sculpture the excellence of ancient Greece, in what points the comparison may be made, and by what means he surpassed the sculptors of the age of Julius and of Leo. Contemporary jealousy will not allow of his title to this elevation ; but this opinion will not greatly surprise those who are intimately acquainted with living artists, while to an unbiassed posterity may be confided the rank that he will permanently hold in the arts.

The sculptors of the fifteenth century, when the arts were subsidiary to religion, which was the chief pro-

moter of their revival in Europe, reached a high degree of excellency, so far as regards expression, and the simplicity and devotional air proper to subjects of piety : the works of that period are accordingly characterised by a timid expression of religious sentiments and emotions, and confined to a mere imitation of nature. By degrees the ambition began to prevail of surprising the beholder, and of displaying the artist at the sacrifice of truth of effect. The successive sculptors of the sixteenth century proceeded to operate with greater boldness, and throwing off what they deemed the servile yoke of the imitation of nature, but without substituting a beau ideal, founded on the antique, with the view of attaining to greater originality, proceeded from one license to another, until all rules were abandoned ; while destitute of the force and science of Bonarroti, they possessed no qualities to redeem the faults which he, as a sculptor, had rendered the idols of his age. A superiority over the masters of both these periods will then be readily accorded to Canova, who, with nothing of hardness or timidity, in his imitation of nature, or of falseness and tendency to error in his beau ideal, formed a style, by the happy and inseparable union of these two kinds of imitation, which constitutes the true path to perfection ; and if Michael Angelo has left a mighty name behind him, in works of the pencil, and of architecture, it is not necessary that posterity should overrate the paintings of Canova, or the edifice he raised at Possagno, to preserve the balance between them, while his superiority in sculpture, more than supplies any deficiency in respect to the other two branches of art.

The degree in which Canova approximated to the excellency of Grecian art, is shewn in his masterly manner of treating those bold and novel conceptions, for which neither antiquity or the age of Leo had afforded him any precedent, and in which he stood entirely alone and original. These possess a justness and propriety of style, a freedom from all extravagancy, while the character and attributes peculiar to each work are never confounded together. In all his various productions, we always can admire a scrupulous perfection, in the extremities, a charming sweetness of contour, and a peculiar grace, but without affectation, in the motion of the neck, giving a fine expression to the head, and graceful disposition of the shoulders: but his marbles are above all distinguished by the exquisite representation of the flesh and appearances of the skin; without, however, degenerating into a minute and servile imitation: he seems to have proceeded by first impressing on his statues all the divinity of his beau ideal, and afterward to recal them, if it may be so expressed, to humanity, by scattering here and there those traces of reality, which his attentive observation of the natural supplied; these masterly strokes raised his figures into life, all the softness and delicacy of which were added by his last fine touches.

Sensibility and quick perception will fully suffice, without critical knowledge of art, to feel all the fineness and justness of his expression. The fury of Hercules hurling Lichas into the sea; the noble and heroic air of Theseus, in the act of slaying the Centaur; the various characters of Hector and Ajax;

the pious figure of Clement XIII.; the deep affliction in the family group, on the tomb of the Countess D'Haro; the lofty courage of Creugas; the fell expression of that of Damoxenus; the mild dignity of Washington; the deeply impassioned group of the Piety; without mentioning his subjects of beauty and grace, so expressive of voluptuous, but at the same time pure and innocent emotions; these alone will be sufficient to sustain the character of Canova, in any trial or comparisons that may be made. Although he may not have reached the excellency of the Grecian masters, particularly in those few instances in which some degree of imitation of their works is observable, yet it may be affirmed, that he affords the only example hitherto, of such an attempt being made with any degree of success. This is attested by his statues of Perseus, and of the mother of Napoleon, which remind us of the Apollo and the Agrippina, without suffering greatly by the comparison.

The two colossal statues of Hector and Ajax, which were in his study at the time of his decease, wanting only some slight alterations, and the last polish, are yet almost unknown to the world, but will contribute to the reputation of the sculptor, equally with the devotional figure of Clement XIII., the Blind Man in the Monument of the Archduchess Christina, the Magdalen, the Pugilists, Hebe, Polymnia, and the group of the Piety, works for which no known models are furnished by antiquity.

The contents of his study will shortly afford a highly interesting and instructive treat to the artist and the amateur. These consist of his studies from life, of

every variety of character, sex, and age; of experiments of every kind of drapery from life, and models; and his original thoughts on paper, and in clay and wax models of various dimensions.

In a more enlarged biography of Canova, it might have been expected to find his defects, as an artist, more precisely pointed out; defects which he himself ingenuously confessed; but from the narrow scale on which it has been here attempted to give a faithful sketch of the life of this illustrious man, it has not been thought requisite to dwell on faults, inconsiderable in themselves, and wholly lost, in a general view, in the splendour of his excellencies.

LETTER

FROM

THE COUNTESS ALBRIZZI

TO

THE M.....

P.....C.....A.....

YOUR earnest and repeated enquiries respecting our celebrated sculptor Canova, and his works, notwithstanding the excuses which I have so frequently made of inability to reply adequately on such a subject, have at last induced me, desiring to oblige you, to attempt a description of some of the compositions of this great master; without, however, at all observing the order of the time of their execution, but merely that in which I happened to see them and admire their excellence. I aspire then only to awaken, in some degree, in you, and in those who may chance to read these descriptions, the same emotions which these sublime productions of the greatest genius of our age in the fine arts have excited in myself: if you should think them not unworthy of being read, and I should have your approbation as a pledge for that of others, I shall, in a second volume, extend my remarks to many other

LETTER FROM THE COUNTESS ALBRIZZI.

productions of this great artist which are now finished, and even to those, with which, by that time, the world will be enriched; working as he does, with excessive ardour, and with a rapidity which must appear astonishing, when we consider the nature of his work, and that his aim is perfection.

I intend also to write the life of this great man, although, his whole existence being devoted to his art, his compositions make us perfectly acquainted with him, and contain, if I may so express myself, his history: but as the knowledge of every particular connected with so great a genius is valuable, I shall give some account of his origin, and of those bright rays which attended the earliest efforts of his pencil, and gave birth to the highest expectations. How, doubly endowed by nature with powers for excelling either in the career of Phidias, or of Zeuxis, he devoted himself, with just confidence in his genius, to the more difficult art of sculpture; but not so entirely that the sister art, though neglected, is without profound and luminous traces of his efforts.

In the course of these remarks I have found it difficult to avoid the frequent recurrence of the same epithets; for language furnishes us with few terms to express those infinitely varied forms of beauty which a profound artist presents to us, drawn not only from exhaustless nature, but also from his own happy

LETTER FROM THE COUNTESS ALBRIZZI.

combinations of the beau ideal : how often are we not obliged to employ the same term to express the infinite degrees of delicacy, suavity, severity, or harshness ?— in order to mark with precision these minute shades of difference, language should have been taught, instead of being the imperfect invention of man, by the same power who created in his works such endless and pleasing variety.

Not possessing a scientific knowledge of the sublime art of sculpture, I have not attempted a critical analysis, or technical examination of these marbles ; but have aimed at no other object than that of merely describing the effects which they produced on myself, with the pleasing hope that I shall excite in others the same sensations of admiration and delight. I am, however, aware of the risk which I incur of displeasing the amateur, by passing over many things which, in a regular criticism, would require a minute and technical notice ; and, on the other hand, of offending those who, preferring my unstudied remarks, assisted as they are by the outlines which accompany them, would rather avoid the tediousness of an elaborate disquisition. I flatter myself, however, that the manner which I have adopted will be approved by you, whose mind and feelings are so much in unison with my own, and by many others who may accord with me on this

LETTER FROM THE COUNTESS ALBRIZZI.

subject ; but in whatever light this may appear to you, accept my good wishes, and do not reproach yourself, that, through your instances, my time has perhaps been occupied to no purpose, and my vanity exposed to some danger : for, in respect to the former, can one's time be more agreeably occupied than in discoursing, in company with the great Canova, of the most illustrious and admirable personages that are to be found in history or fable ? and for the latter, I flatter myself, that the general indulgence which you shew towards our sex, whose literary efforts are usually treated with partial kindness rather than rigid criticism, will effectually shield my pride and reputation.





Helen Gerasimova Sculpt

engraved by Harry Tress

TRY DICE.

Published for S. W. Parrot 269 Strand





ORPHEUS.

EURYDICE AND ORPHEUS.

(STATUES IN SOFT STONE.)

CANOVA, while a boy, and under his paternal roof at Possagno, evinced his genius for the arts by sculpturing baskets of fruit, the bust of a friend or relation, or modelling a lion in miniature: but his manner of doing these trifles, like the infant sports of Hercules, gave promise of what was effected in the maturity of his powers. While still a youth he read with great delight the beautiful fictions of Grecian Mythology; among which the pathetic story of Orpheus and Eurydice powerfully awakened his sensibility, and prompted him to attempt a representation of that subject. He accordingly modelled and executed the statue of Eurydice, in his sixteenth year, and that of Orpheus about two years after, for the Venetian patrician Giovanni Falier, a name occurring so frequently and honourably in the history of Canova; and they are at present the valuable and interesting ornaments of the villa Falier near Asolo. These statues he worked in soft stone, while yet only aided by that vivid and profound sense of beauty and truth, with which nature had so largely endowed him; and

EURYDICE AND ORPHEUS.

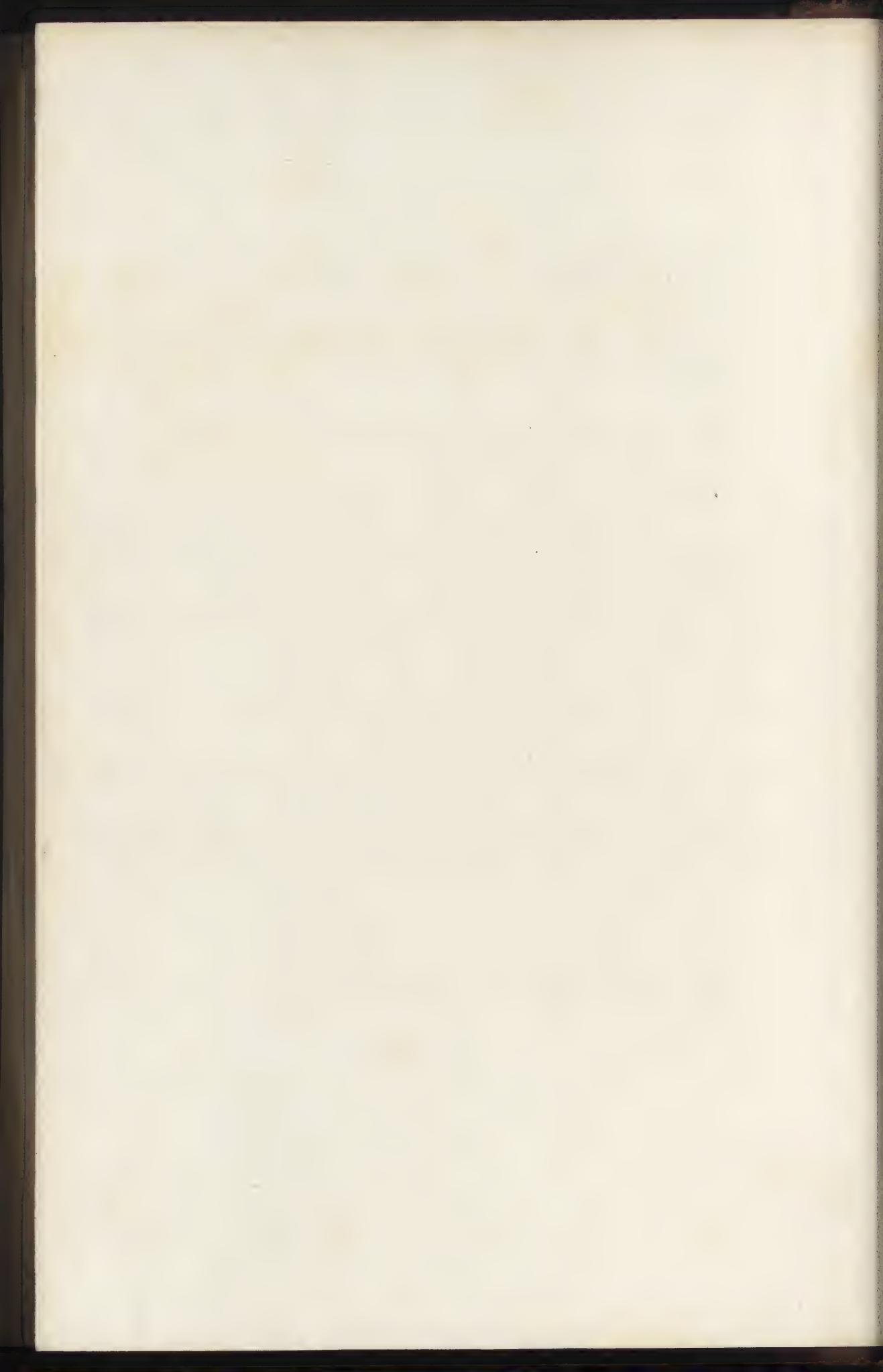
before his genius had been excited and developed, by the contemplation of the great models of antiquity.

The figure of Eurydice is powerfully expressive of the terror with which she is seized at this fatal moment : she raises her arm as if imploring succour, but her countenance is marked with a full consciousness of her fate, and with the most hopeless grief; her hair falling wildly over her shoulders adds to the distraction of her aspect. The effort is well expressed by which she endeavours to advance, while she is irresistably drawn backwards by a hand reaching out of the smoke and darkness. This figure is evidently a youthful effort, but is valuable from its expression, the deep sentiments it involves, and the hopes which it gave of future excellence. The Orpheus, which so soon succeeded it, shews the rapid progress of the young sculptor : the design and finish of the limbs are better, and the countenance has a nobler expression. It furnishes proof that the important quality of expression, by which the works of Canova were afterward so highly distinguished, was the native and spontaneous growth of his own mind and deep feelings, and needed no foreign aid to call it into being. The attitude of Orpheus, his face turned towards Eurydice, shews that he perceives his fault, and is struck with horror at its dire effects. His steps are arrested, but it is evident that he is free, and has escaped the dark abode. Those

EURYDICE AND ORPHEUS.

of Eurydice seemed fixed by some superhuman power, and she is plainly doomed to remain there for ever.

* Canova seems to have preserved always a fond remembrance of these youthful productions; when the title of Marquess D'Ischia was conferred on him by Pius XII., he introduced the lyre and the serpent into his coat of arms.







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DAEDALUS AND ICARUS.

"Illustrated by Sir T. G. ... or more than others."

DÆDALUS AND ICARUS.

(A GROUP IN MARBLE.)

“ Paternal fears invade his anxious breast,
While his hand trembles, and the sudden tear
Rolls down his aged cheek.”

THE imaginative Ovid speaks thus of Dædalus, when occupied as in the group before us. This famous Athenian artist being banished from his country on the charge of killing his nephew Perdix, took refuge in the island of Crete, where his skill was so highly prized by the king, that he was not suffered to depart. The ingenious mind of Dædalus, excited by this restraint, formed the design of escaping with his son through the air, being the only way left open to him ; and he is here represented by the immortal sculptor of Possagno, employed in forming the wings of the youthful Icarus, and bending forward in the attitude of observing if the feathers which he is binding to the shoulders of his son are fitly disposed. Although absorbed in his work, yet deep anxiety and sad forebodings are depicted in his countenance ; and, perhaps, too, the appalling voice of conscience, which

DÆDALUS AND ICARUS.

is ever more distinctly heard in the critical situations of life, accuses his guilty breast. The innocent son, however, seems pleased at the thoughts of this novel voyage; and, with his head turned towards his shoulder, observes the progress of the work, more impatient for its completion, than attentive to the useful directions of his father. The figure of Icarus, graceful and buoyant with youth and joyous expectations, forms a strong contrast with the dejected aspect of Dædalus, whose mind seems depressed by misfortune. This group, although surpassed by the subsequent productions of Canova, possesses much merit, and was viewed as a presage of his future greatness by the Venetian senate; under their auspices he went to Rome, where he was destined to rise on firmer pinions to a loftier and more secure flight.





THE MARQUESS POLEN.

THE MARQUESS POLENI.

(A STATUE IN SOFT STONE.)

THIS statue, which is among those which adorn the Prato of Padua, is one of the first productions of Canova's chisel, it therefore possesses the interest that attaches to the early efforts of genius, and as it serves to mark the point from which he advanced to his subsequent perfection.

It is certain, however, that if his own wishes had prevailed we should not have now to notice this work, and his repeated instances prevented its removal to a more secure and distinguished situation, which his affectionate friend L'Abbate D Francisconi, the intelligent librarian of that city would have effected, out of respect to so excellent an artist. It was sculptured so early as 1781 for the Venetian Patrician, Leonardo Venier, as a tribute of affection and gratitude to his great preceptor, the Marquess Poleni, professor of mathematics and astronomy at the University of Padua, and one of the most distinguished men of learning and science of that time.

THE MARQUESS POLENI.

He is represented in a standing posture, and like the ancient statues of Philosophers, naked, except the lower part of his figure which is wrapped in a flowing mantle; his right hand rests upon a machine invented by him for the purpose of scientific experiment, and his left holds a volume entitled "*De motu aquæ mixto.*" Notwithstanding the comparatively unfinished workmanship of this statue, we may observe in it, that Canova even at that early period duly appreciated the quality of expression, and succeeded in giving to the countenance a look of deep reflection and gravity, and of that kindness of nature which so much endeared this great man to his contemporaries.





Engraving by

Engraved by Henry Moore

THESEUS AND THE MINOTAUR.

The helmet of Theseus was never found.

THESEUS,
DESTROYER OF THE MINOTAUR

(A GROUP IN MARBLE.)

WHEN the youthful Canova first beheld at Rome those monuments of Antiquity, which raise in the mind so many lofty and interesting ideas, it awakened in his breast the noble desire of being great: the first effort towards which, was the production of his Theseus as conqueror of the Minotaur, a work in which, unaided by the clue of Ariadne, he has overcome the greatest difficulties that surround his divine art.

The Minotaur, a monster deemed by some to have had half the human form, and half that of a bull, but more generally to have the head only of a bull, is here represented by Canova in the latter form, dead, and thrown carelessly upon a stone, from one side of which the head falls down upon the ground, while the legs hang down on the other; his slackened muscles, and the abandonment of his limbs, are full of that expression of lifelessness which

THESEUS, DESTROYER OF THE MINOTAUR.

denotes the dominion of death. Seated on the lifeless body of the Minotaur, Theseus is taking a moments repose after the conflict ; his left hand grasping, with an air of triumph, the victorious club, while the right rests carelessly on the thigh of the monster.

Although his exhausted look and attitude shew the arduousness of the struggle in which he has been engaged, yet in his noble countenance there is an air of triumphant satisfaction at the victory which he has obtained ; and how great a triumph to destroy, not a private foe, but his country's, and to free it by his prowess from a cruel and degrading tribute.

The figure of Theseus partakes of the ideal beauty, great muscular energy, and power of limbs, an heroical air in his whole person, and above all in his fine countenance. Men who behold this statue would fain resemble Theseus, and the fairer sex experience all the emotions of Ariadne.





THE ANNUNCIATION.

Engraving by A. Moore

P I E T Y.

Published in September instant 1819. 8vo. 6s.





A. T. — after Sandys.

Engraved by George Moore.

M E E K N E S S .

Published by Septimus Brewster, 109 Strand.

PIETY AND MEEKNESS.

(MODELLED IN PLASTER.)

THESE two figures, allegorical representations of Piety and of Meekness, were modelled so early as the year 1783, and intended for the mausoleum of Clement XIV.; but, as we have already seen in that noble work, the figure of Temperance was substituted for that of Piety, and another figure of Meekness, differing, however, only slightly in respect to dress and posture, now occupies the place for which this was designed; so gentle and prepossessing are their demeanour, that our love and admiration are deeply excited, even without reference to the exalted virtues which they personify. Piety is represented as a female clothed in a long tunic which falls down to her feet; a soft and flowing veil covering her head, and descending in beautiful folds to the ground; there is an expression of sweetness in her looks which accords with the spirit of our religion, and of that retired state of mind so necessary to the conception and enjoyment of its blessings; wholly abstracted from objects of sense, her mind seems to be deeply revolving the thoughts of a more perfect and exalted state of existence.

PIETY AND MEEKNESS.

This figure of Meekness, like that in the tomb of Ganganelli, expresses, by her gentle aspect and modest demeanour, the most entire tranquillity of mind, immoveable alike to the cares, the pleasures, and the passions of the world; like the other, too, she is sitting with her hands clasped and resting on her lap; her head is slightly inclining forward, and her hair gathered behind with a graceful simplicity; large and delicate drapery covers her whole person, and descends in rich folds to the ground; her presence diffuses a delightful calm over the beholder, which he would do well to improve by opening his heart for the reception of a virtue so rare, and yet so highly befitting our condition.





Psyche, a winged female figure.

Engraved by J. C. St. Omer.

PSYCHE.

Probably original from the antique.

PSYCHE.

A STATUE IN MARBLE.)

“ In qual parte di cielo in quale idea,
era l'esempio.” *Petrarca.*

PSYCHE is here represented by Canova occupied in holding a butterfly, with the softest touch, between the forefinger and thumb of her right hand, and placing it gently in the palm of the left: wholly absorbed in contemplating the beautiful insect, her features wear a smile of tranquil and celestial sweetness, expressive of the sufficiency of the soul, of which both Psyche and the butterfly are emblems, to its own proper and entire happiness.

A light drapery of brilliant whiteness and of the finest texture, which forms an admirable contrast with the almost natural tints of the flesh, and does honor even to the chissel of Canova, is folded with a graceful simplicity around her. But why, O Psyche ! conceal beneath that envious vest thy lovely limbs, when veiled only in thy ingenuousness and artless innocence, the thoughts of those who fix their admiring eyes upon thee, become pure and guiltless as thyself ?

PSYCHE.

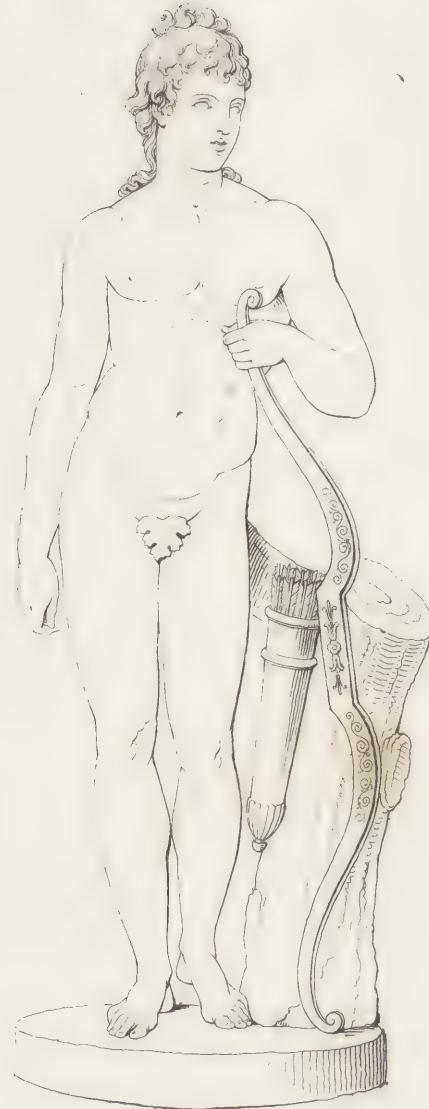
He who long contemplates, however, this beautiful symbol of our immaterial part, finds a certain cheerless and inquiet feeling arising in his mind, that sufficiency to its own enjoyment chills the heart, and his mind is led to reflect on the nature of those unsympathising beings, who having no mutual wants or pleasures, may enjoy solitary happiness, but can never taste that of being dear to others.

This lovely nymph, who is about her thirteenth or fourteenth year, is considered from the purity of the style, as one of the most Grecian of the works of Canova; and as the classical style in the arts and in literature may with propriety be associated, I shall add a sonnet, which was written by Ippolito Pindemonte on beholding this statue.

SONNET.

Those youthful limbs, that bosom's growing charm,
That face where beauty's flower expands to light,
And gazes on the bright winged insect form,
The symbol of the soul's immortal flight;
So true to nature has the sculptor wrought,
That fain the future Psyche would we see,
When the fair form with sprightly vigor fraught,
And the full bosom reach maturity.
Love hovers round her, and enraptured views
The early promise of that lovely face,
To him the destined source of many woes;
In this chaste marble all her charms we trace,
Nor envy we what Greece or Rome bestows,
When works so fair our golden era grace.





Cupid. (See also Sculpt.)

Engraved by Remond.

CUPID.

See also Sculpture, &c., under *Antiquities*.

CUPID.

(A STATUE IN MARBLE.)

POET, sculptor, or painter, has rarely been found insensible to the fascinations of this young deity, or neglectful in doing homage to him by his peculiar art. In this image of the charming son of Venus, the beauty and purity of design, and that exquisite delicacy of touch which is the highest effort of sculpture, and produces its most enchanting effects, are equally to be admired; his gentle form and limbs possess that early and unformed beauty which is proper to his age; his luxuriant locks are divided into short curls, and fall down behind to the point of his shoulders, giving a soft lustre to his beautiful countenance; and in forming the lips, which are somewhat full and dilated at the extremities, with an expression of great sweetness, the sculptor's hand seems to have been guided by the most impassioned feelings; he is standing in an easy and graceful attitude beside the trunk of a tree, on which he has hung his quiver; in his left hand he holds his irresistible bow, and the other, falling down his side, rests on his hip, with a charming expression of youthful grace; his calm and reposing posture, his bow unstrung, and quiver laid aside, and

CUPID.

above all, the gentle and serene expression of his features, in which no threatened mischief lies, all indicate that the sculptor would here express that tranquil and delightful state when love, viewing with complacency the effect of his last shaft, permits to his votary a delightful interval of constancy and repose.



Engraved by Henry Moore

THE FAIRY KING AND QUEEN

BY ALEXANDER DODD



CUPID AND PSYCHE.

(A GROUP IN MARBLE.)

THE most difficult task that the anger and jealousy of Venus prompted her to impose on the unfortunate Psyche, was that of the descent to Erebus, to obtain of Proserpine a portion of her charms, as women are every where jealous, above all things, of their beauty, as the source of the unlimited homage which they enjoy; but Cupid, who with unceasing care watched over the perilous destiny of his fair mistress, inspired her with the means of succeeding in the dangerous embassy. Psyche thus having obtained the gift of Proserpine, had no sooner emerged from the gloomy realms of Pluto into the cheering light of day, than an irresistible curiosity arose in her mind to see the contents of the box in which her charge was contained. Seating herself therefore on a stone, she raised the fatal lid, but instead of aught that can charm or delight, a dense and pestiferous vapour issued from it, which deprived her of sense, and she fell lifeless on the earth. Cupid by

CUPID AND PSYCHE.

this time had flown to her succour, and by his efforts recalled her to life.

Canova has taken the moment when the beautiful Psyche, recovering from her insensibility, throws back her lovely head, from which her charming tresses fall down in richly flowing ringlets, and opens her eyes on her beloved husband; he, resting one knee upon the ground, and bending over her, gazes with rapture in her beautiful face, his left hand tenderly encircling her, and reaching to her swelling bosom, while with the other he supports her lovely head: his tender and entreating attitude is that of one who sues for a kiss, which in other moments has not been denied to him, while she, consenting with equal fondness, raises her arms, and placing her hands caressingly on his head, draws gently his lips towards her own.

Surely the virgin graces, and the innocent loves, gave all their aid to Canova while forming this charming composition; and with such tender and subduing sensations does this lovely pair, so enchantingly grouped, affect the beholder, that his heart is disposed at that moment to love every object that is dear to him with encreased affection.





VENUS AND ADONIS.

VENUS AND ADONIS.

(A GROUP IN MARBLE.)

IN this group Adonis is represented in the attitude of leaving Venus and setting out for the chase; while she, leaning on his shoulder in all the abandonment of passion, endeavours by her caresses to detain him. The figure of Venus is full of softness and voluptuousness, and the gentle and graceful action of that hand which fondly touches the cheek of her lover, would alone be sufficient to reveal the Goddess of Beauty; a scarf, which is her only dress, forgotten at such a moment, is falling down from her waist. Adonis, who is hastening away to the fields, throws his arm around her, and takes a parting glance; but how languid the pressure of that embrace! how unconcerned that look! On her part there is the tenderest and most devoted affection, while his aspect expresses only the cold, and, under such circumstances, ungrateful sentiment of the recollection of past happiness.

This delightful group must command the admiration of every one, but will be least pleasing to

VENUS AND ADONIS.

our sex, who cannot endure, even in marble, that the sentiment which they inspire should be weaker than that which they themselves experience, and if this subject had been treated by a female artist, undoubtedly, Adonis would have been the suppliant. It is generally felt that the figure of Venus, notwithstanding the seducing softness of her limbs and the loveliness of the features, heightend as it is by the expression of gentleness and affection, is yet not so strikingly beautiful as that of her lover. Is this because she is in the attitude of solicitation? Gentle dames! What a lesson is this for us, and what can we expect when it is necessary to sue, if Venus herself, in so doing, loses her attraction!





ANNE BOLEYN BY ZEP

Proprietary

THE MAGDALE.

Plate I.

Proprietary





Antonio Corona Sculp.

Engraved by Remond.

THE MAGDALEN.

Plate 2.

Printed by J. D. & C. R. for the Author.





A. C. 1800. No. 30. 1. 1.

Engraved by Henry Moore

THE MAGDALEN.

Plate 3.

Published by S. T. Colman, 2s. 6d. bound.

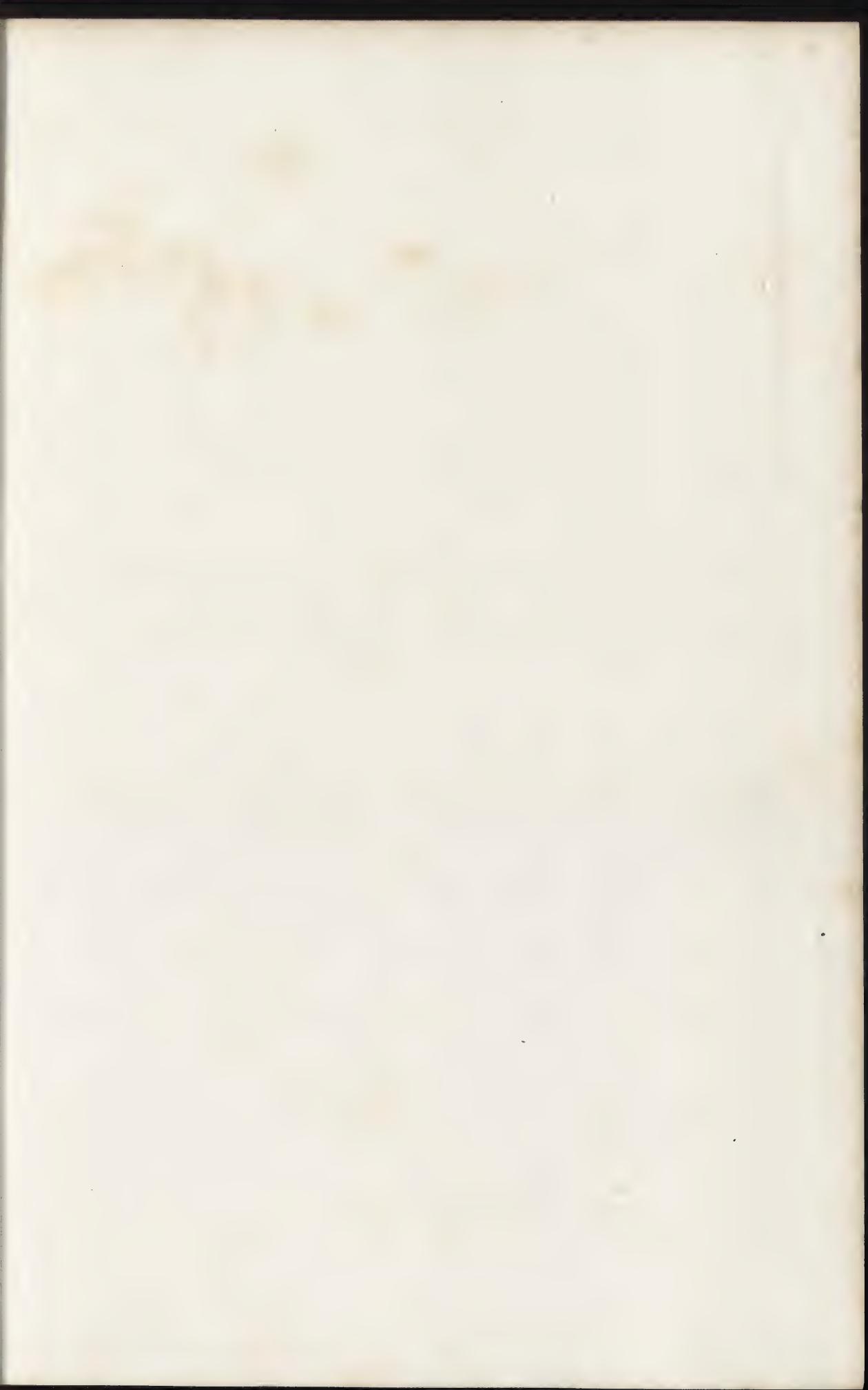
THE MAGDALEN.

(A STATUE IN MARBLE.)

THE beautiful and penitent Magdalen has, in all ages, powerfully excited the fancy of the artist, and was, in particular, a favourite subject with many of the great masters of the pencil. Twice had Canova sculptured the Magdalen, in a kneeling posture, and with an expression of such utter sorrow and contrition, that it might have been thought that he had wholly exhausted his imagination on it; but in this statue we again behold the same subject, treated with new and admirable features, although representing the same epoch of her life, and sentiments of the same character as the former. This sublime figure lies stretched supinely upon a rugged stone, the lower part only of her person covered with a loose garment, and forming, by her position, a flowing line that produces a delightful effect; her eyes filled with tears, are raised towards heaven, with a look which expresses that her thoughts are wholly alienated from earth, and centred there: her unbound tresses fall neglectedly over her shoulders and bosom, and her arms are listlessly extended besides her; the right hand holding a cross which rests upon her

THE MAGDALEN.

shoulder; the other hand with the palm spread as in the act of prayer. Her person, although wasted, still shews the reign of youth, and of those charms which nature had so largely bestowed upon her, but so sunk by langour and mortification, that we wonder how marble could be made to assume such attenuated forms. A slow and feeble respiration seems to pass along her delicate neck, which is distended on one side by the posture of her head, and gives token that life still weakly animates her frame. This lovely and pathetic figure is wholly the offspring of Canova's imagination; no where else could he have found a model of such sorrow, such piety, such deep and sincere repentance.





Ancient Sculpture.

Engraved by H. W. N.

HEBE.

Published by S. H. Parker, 20, St. James's.





A. G. Moore Sculp.

Engraved by George Morison

HEBE.

Printed at the Office of the Edinburgh Review.

HEBE.

(A STATUE IN MARBLE.)

WE welcome this lovely cup-bearer of Jove, the charming goddess of eternal youth, as if she had just descended from the skies, and feel inclined to address her in the words of our elegant poet, Ippolito Pindimonte :

Whither celestial Hebe do'st thou stray,
Leaving the banquet of eternal Jove;
Deign'st thou to change the radiant fields above,
To tread earth's darker and ignobler way?
Immortal sculptor who do'st yet outvie
Italian art, and reachest attic grace,
Life's soft and breathing aspect thou couldst trace;
Here sculptur'd motion cheats the wond'ring eye.
Back from that form on which entranc'd we gaze,
Her vestments seem to flutter in the wind,
Buoyant in many a graceful fold behind;
While Nature's self, whose law the world obeys,
Deceiv'd by mimic art, believes a stone
With motion gifted, swiftly passing on.

The light drapery which clothes her, knotted gracefully round the waist, descends below the knee and leaves uncovered her delicately moulded shoulders and swelling bosom; this soft dress is pressed by the

HEBE.

buoyant wind against her person, and partly reveals to us the beauties of her perfect form. What divine movement! what delicate limbs!—Never, I think, has Canova more felicitously expressed the soft, the warm, the living hue of beauty: an elegant diadem adorns her forehead, partly confining her clustering ringlets, which are gently lifted by the breeze: her attitude is that of pouring out nectar from a golden vase, which she holds raised in the right hand, into a goblet of the same metal in the left; her expression is joyous, but composed, as if intently performing her office in the presence of the assembled deities.

We contemplate this pleasing figure with the same avidity that we look on an enchanting object which is passing away in rapid flight, and feel from this illusion a heightened and more lively pleasure.





After the original model

Engraved by Henry Moore.

CUPID AND PSYCHE.

Published by Septimus Pintard, 269 Broadway.

PSYCHE AND CUPID.

(A GROUP IN MARBLE.)

THE ancients, to whom we are indebted for this beautiful allegory, have also transmitted down to us a charming group, in which the union of Cupid and Psyche is represented. The simplicity of the subject is such, that little seemed left to those who should attempt to treat it again, than to copy the beauties of old models. Canova has managed, however, although the peculiar merit of the sculptor lies in execution rather than invention, to give to his work new beauties, both as regards its pleasing and varied expression, and also the attitudes of his incomparable figures; they are standing, half embraced, fronting the beholder, with the exception of their faces, which being turned inwards to each other, are seen in profile. Cupid, who is shorter in stature than his mistress, passes his right arm round her neck, and rests his cheek fondly on her shoulder, the other hand opened, is held up to receive the mysterious symbol; Psyche, holding

PSYCHE AND CUPID.

the beautiful insect by the closed wings, between the fore finger and thumb of her right hand, and carefully guiding that of her lover, places it tenderly on his palm, and hangs gazing over it, wrapped in pleasing contemplation of her own pure and transcendant nature.

The son of Venus is naked; Psyche is, however, wrapped round with a light vest, which falling in large folds over her lower limbs to the ground, serves as a support to the whole group. We behold with admiration the delicacy, the harmony, and grace of their exquisite forms; the fine and varied expressions of their countenance, which seem to partake of their pure and exalted nature; that beautiful hand, too, which detains the butterfly, is full of harmonious expression, and acts like a charm on our senses. Canova has bestowed on the figure of Psyche, the distinguishing attributes of the refined nature of which she is the emblem; her loftier stature—the nobleness of her aspect—the pure joyousness of her smile—and lastly, her erect attitude, which so finely contrasts with that of Cupid, who, tamed, languid, and submissive, as if controlled by her superior nature, would scarcely be recognized amidst these unusual attributes, if not seen united with the celestial Psyche.





After the statue by Clodius

Engraved by Henry Moore

PERSEUS.

Published by Chapman & Hall, 1861.

PERSEUS.

(A STATUE IN MARBLE.)

THE intrepid son of Jupiter and Danae having engaged to bring to Polydectes, king of Seriphos, the head of Medusa (the only one of the Gorgon sisters who was mortal), was armed by the different deities for the execution of this daring exploit. Medusa was celebrated for her charms, and in particular for the beauty of her hair, but having offended Minerva, part of her tresses were changed into serpents by the vengeful goddess.

Perseus is here seen in the moment of victory ; in his left hand is displayed the bleeding head of the Gorgon, which he holds up by the locks, while his right still grasps the deadly falchion ; he is naked, except the loose drapery which hangs from his arm trails upon the ground ; on his head is a winged helmet, shaped like the Phrygian cap, the gift of Mercury, and sandals clothe his feet. The sculptor has given to this statue a noble and elevated style of beauty, and an air of divinity which raises him above the rank of mere mortals, and finely accords with the descriptions of the heroes and demi-gods of mythology. The

PERSEUS.

countenance of Medusa possesses at once a beauty and a horror which is more than human—which, even in this stone, exercises a sort of fascination over us, and aids the imagination in forming an idea of its original power; her distorted features have not yet wholly lost the power of expression, and seem, even while we gaze on her, to be gradually subsiding to the impassive aspect of death; a wonderful effect of art, in which the excited imagination of the beholder connects the past and the future with the actual state of the object before him.



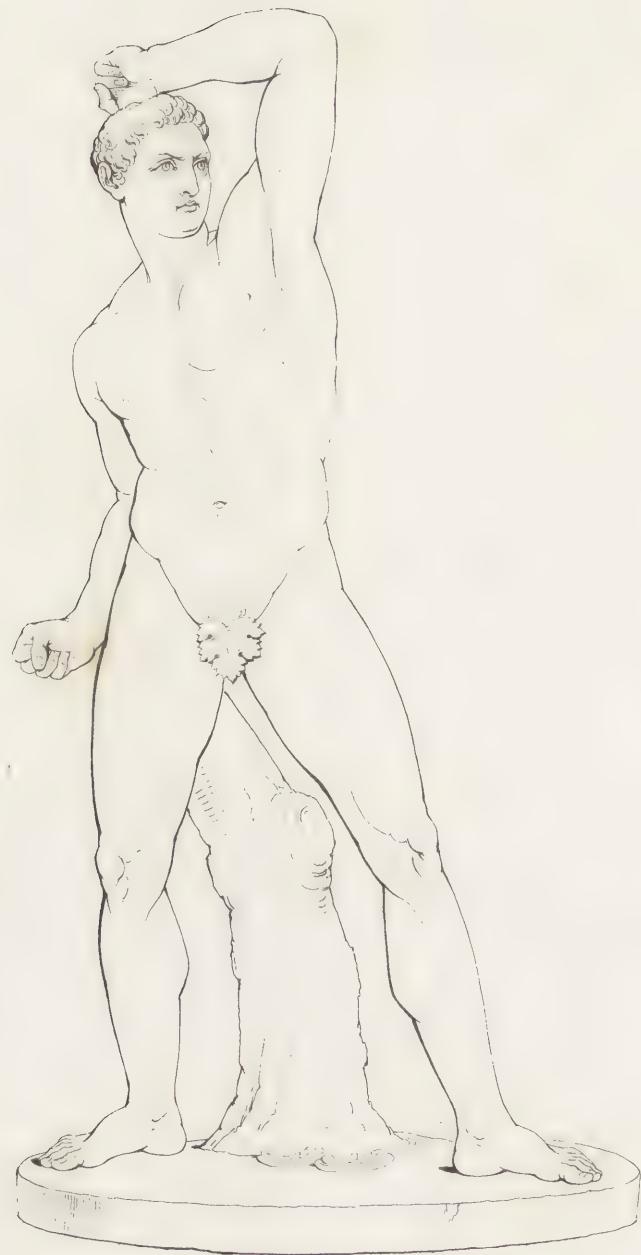


A. C. C. M. 1860.

B. C. C. M.

C. R. E. T. G. A. S.





CRIUS.

Plate 2.





Fig. 10. Damoxenus.

Pl. 10. Fig. 10.

DAMOXENUS.

Fig. 10. Damoxenus.





A Discobolus Sculpt.

DAMOXE NUS.

Plate 2.

CREUGAS AND DAMOXENUS.

(STATUES IN MARBLE.)

THE delight which the ancient Greeks took in the cruel contests of the athletæ, appears to be inconsistent with the general refinement of their characters, which a beautiful country and genial climate, their wise laws and forms of society, all tended to humanize and exalt; and it is, perhaps, a proof of the degrading aptitude which exists in human nature to become familiar with, and even to take pleasure in cruel and sanguinary sports: among these, the combat of the pugilists was the most fatal and revolting, as the victory of the successful combatant was not complete without the avowal of defeat by his antagonist, which their obstinate courage usually delayed until all strength, and even until life itself was almost gone. The combat between Creugas and Damoxenus, which is recorded by Pausanias, is distinguished by its peculiarly brutal and revolting character. These Argives and pugilists, of remarkable strength and courage, were contending at the Nemean games, their hands strengthened with leathern thongs in the usual manner, when victory

CREUGAS AND DAMOXENUS.

remaining long undecided, it was agreed that each combatant should alternately give a blow to his antagonist, and receive one from him in return. Creugas, having to give the first blow, struck his adversary on the head, but without any decisive result : Damoxenus, before returning the blow, required that his adversary should place his left hand on his head, which being done, he drove his armed hand into the exposed side of Creugas, and penetrating to his entrails, tore them reeking from his body ; the unfortunate Creugas fell and expired on the spot. His pitying countrymen placed the olive crown upon the head of the dying Creugas ; and, struck with horror at the deed, condemned the ferocious conqueror to perpetual exile.

The combatants are here represented at the moment when Creugas, having first struck his adversary, stands with his unarmed hand raised to his head waiting for his blow in return ; the rigidity of the muscles produced by this posture, and his exposure to the savage design of Damoxenus, is shown with such truth and force of expression, that, although our imaginations can with difficulty reach the height of the brutal fury and excitement of the athletæ, we feel a deep sense of the terrible effects of the blow which he is about to receive. The sculptor has united, in the figure of Creugas, the athletic character with great beauty of form ; his features are regular, but a severity of ex-

CREUGAS AND DAMOXENUS.

pression is given to them by the violent emotions by which he is possessed; there is, however, something in his aspect which propitiates us in his favour, and creates an anxiety for his fate. Damoxenus, although of larger and more Herculean mould, is also finely proportioned; his attitude is that of one who is collecting all his strength to give a deadly blow, and in his features are plainly revealed his brutal and sanguinary character.







FERDINAND IV KING OF THE TWO SICILIES

FERDINAND IV.
KING OF THE TWO SICILIES.

(A STATUE IN MARBLE.)

THIS magnificent colossal statue presents to us, in its majestic countenance, a striking portrait of the monarch who is seated on the throne of the two Sicilies. The costume is in the heroic style: the helmet worn with the vizor raised, is encircled with a laurel wreath, from behind which a lock of hair falls down symmetrically on either side. The cuirass is elegantly adorned with figures, and displays on the breast a winged gorgon head. A splendid mantle hangs on his left shoulder, and passing under his right arm is gathered up on the left side by his hand, and which, together with the arm it wholly conceals, falling down thence in elegant folds to the feet, on which are highly ornamented sandals. His posture is that of one in the act of haranguing, the right hand being extended forward and open. His countenance is grave and composed, but expressive of the mildness of his character, and suggests that some extraordinary circumstances must have led to this warlike representation of the pacific

FERDINAND IV. KING OF THE TWO SICILIES.

monarch. Nothing can exceed the expression of life and nature in the look and attitude of this statue, the elegance and facility of the execution, or the graceful flow of his sumptuous dress; so skilfully is this disposed, that it is not only not productive of confusion to the eye, but exhibits an admirable model of the union of the richest drapery with a fine and accurate developement of form. The general effect of this statue is excellent, and viewed from any point presents to the eye a pleasing and harmonious outline.





Author - G. M. A. Smith.

Engraver - W. H. Worrell.

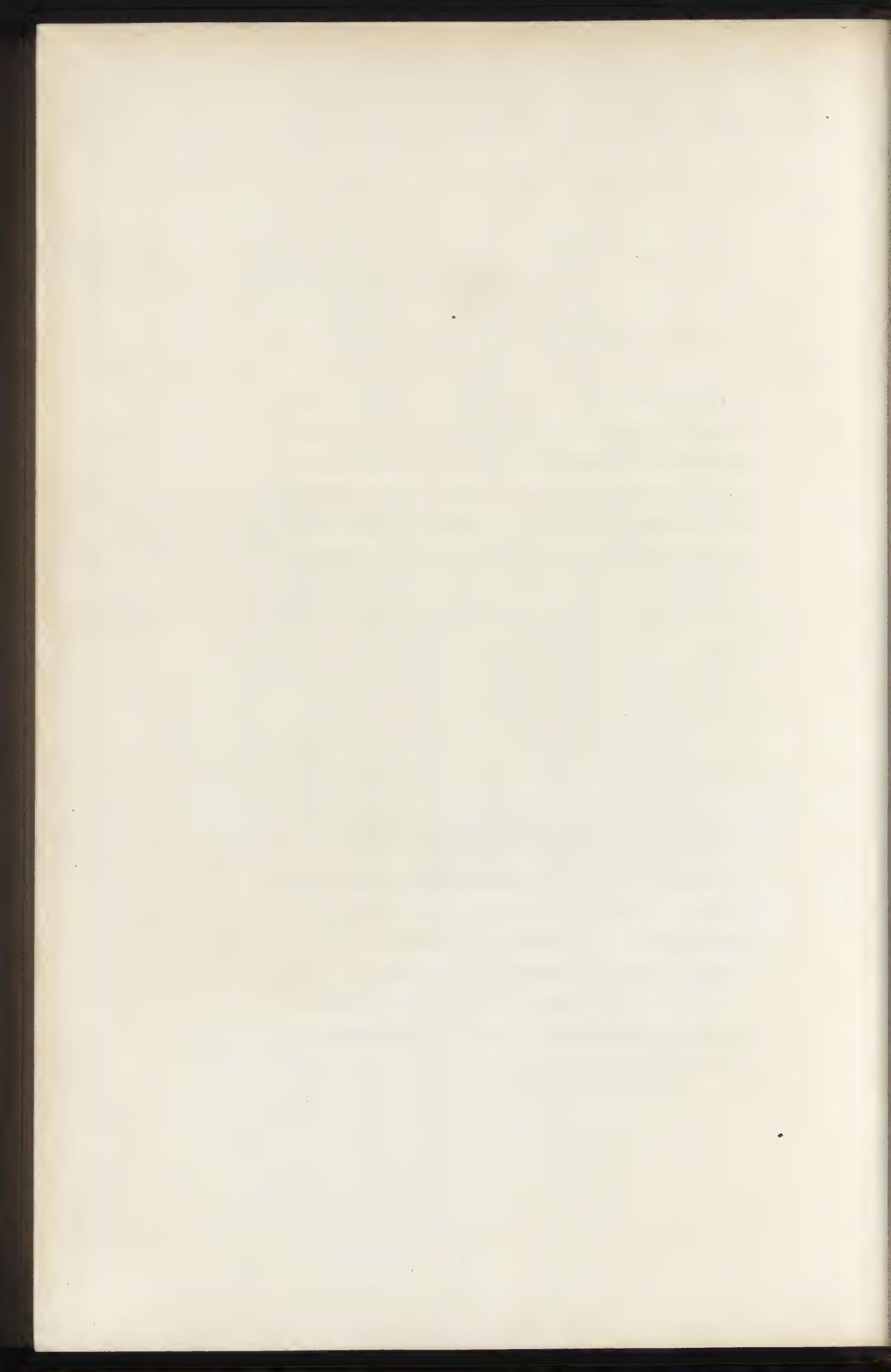
MERCULES AND LICHAS.

Published by George Bell & Sons, 26, Queen Street, London.

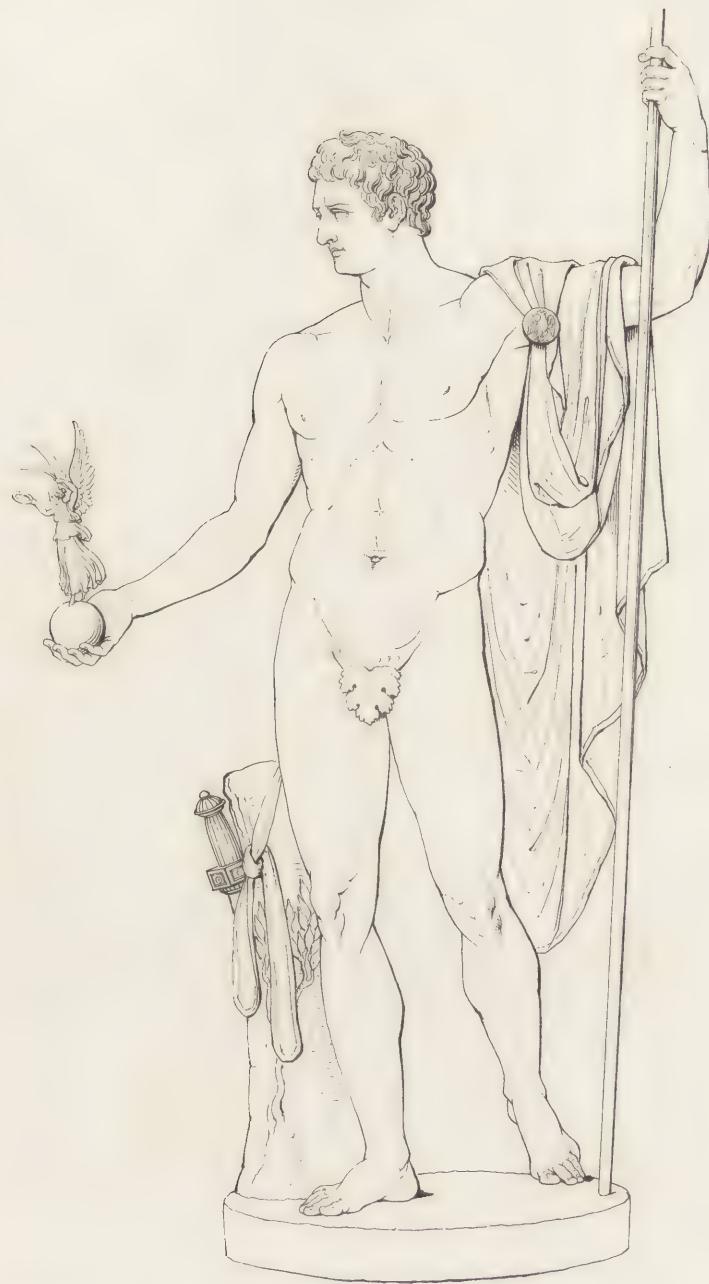
HERCULES AND LICHAS.

(A GROUP IN MARBLE.)

THE gigantic figure and immense strength of this Hercules surpass the loftiest ideas that our imagination had formed of that celebrated hero of mythology. He has just clothed himself in the fatal vest, dipped in the blood of the centaur, which Dejanira sends to him by the youthful Lichas as the means of regaining his love; the effect of the poisoned garment is soon felt; he is seized with sudden agony, and blindly vents his fury on the innocent messenger: seizing the unfortunate Lichas by the sole of the foot, he has whirled him behind his back, to give the power of the sling to his throw, and looks out fixedly towards the sea as if to gratify his rage by marking the distant spot where his victim will plunge into the waves. The features of Hercules, although distorted by the fierce pain which consumes him, preserve that dignity of aspect which the great masters have always observed even in depicting the severest bodily or mental suffering. The hapless Lichas clinging vainly to an altar for protection, exhibits all the appearances of the most violent terror, and seems to utter the most piercing shrieks.







Engraving by J. C. Green.

Engraving by J. C. Green.

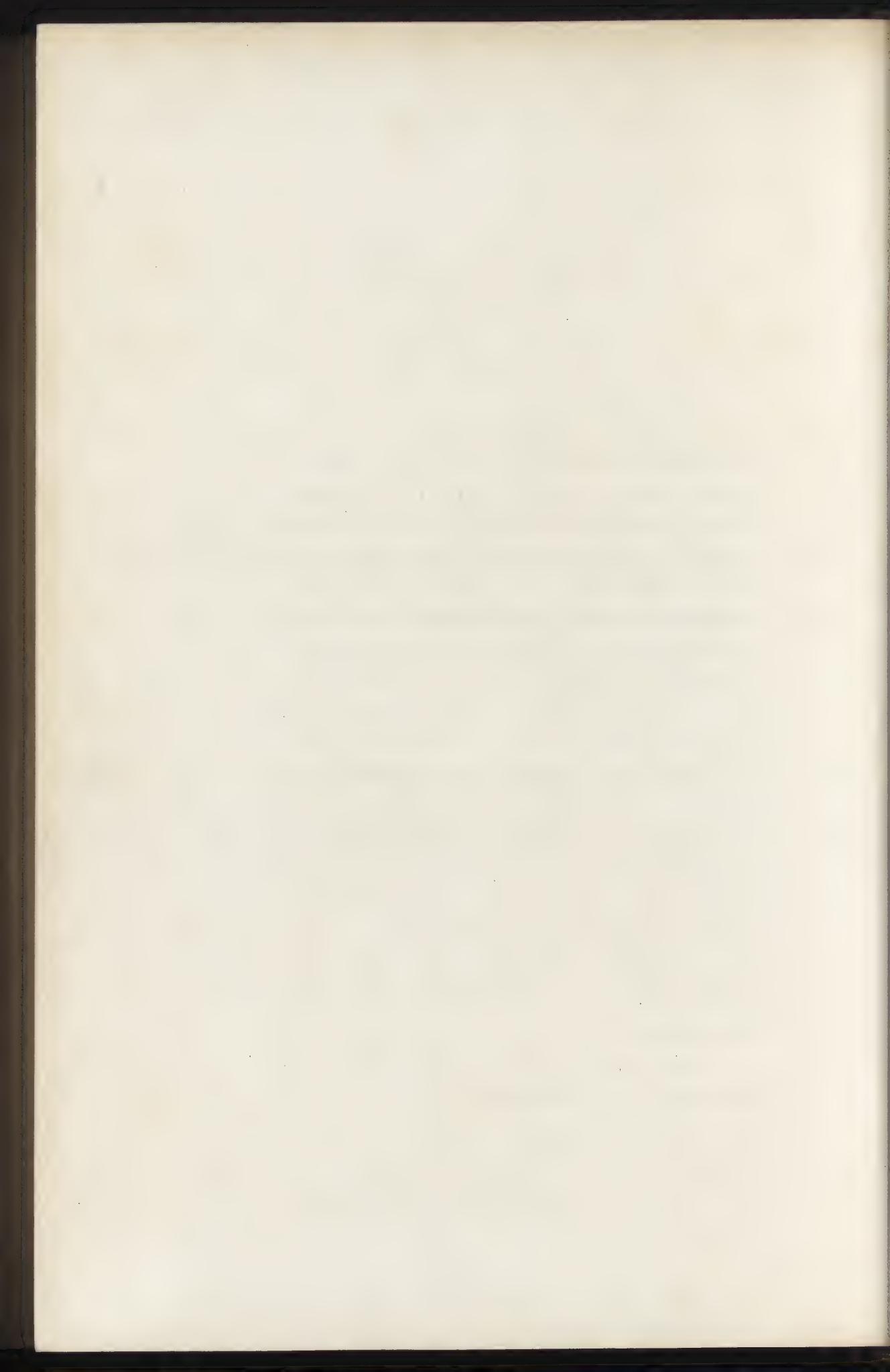
NAPOLEON.

"I am here to serve you, France, & the world."

NAPOLEON.

(A COLOSSAL STATUE IN MARBLE.)

THIS fine statue belongs to the heroic style, and is of colossal dimensions ; little ideal effect has been added to the countenance, in which resemblance to the original has been preserved as closely as the nature of the work would allow. His ample forehead—the look of deep and intense thought—the strongly marked expression of his mouth and chin, all indicate a personage of high and extraordinary qualities. Like the Cæsars he is represented naked, excepting a rich military cloak which hangs down from his left shoulder. In his right hand he holds a globe surmounted by a victory, while the left, raised above his head, grasps the imperial sceptre ; he inclines his head towards the figure of victory, and seems absorbed in the emotions of stern delight which it excites. His left foot is raised as if in the attitude of moving forward, and finely accords with the animated and eloquent expression of his countenance ; the neck and chest are sculptured with much grandeur of style, and in every part of this magnificent statue we discover beauties which attest the scientific skill of the sculptor.







PALAMEDES.

P A L A M E D E S.

(A STATUE IN MARBLE.)

THE story of the young hero whom this noble statue represents, can only be imperfectly traced through the obscurity of the early ages of Greece, and of poetic fiction. All accounts, however, agree in describing Palamedes as a man of an acute and comprehensive mind, of great wisdom, firmness, and humanity; the report of Plato is not a little to his honor, that Socrates, when about to die, said, he rather rejoiced that he was going to join the departed heroes of Greece, and among them the celebrated Palamedes, who, also, had been unjustly condemned to die by his country. The artists of ancient Greece supposed that moral perfections were always connected with symmetry of form and beauty; and Canova, following these consummate masters, has given to the image of this distinguished man great beauty of form and countenance, and a stature somewhat loftier than that of nature. He is standing in a natural and easy posture beside the trunk of a tree, against which he slightly rests his thigh; the right hand, falling gracefully down his side, sustains a parazonium, on the

PALAMEDES.

sheath of which are ingeniously introduced the five characters which he is said to have added to the alphabet; the other hand, resting lightly on the trunk, gives firmness to his attitude; supporting himself chiefly on his right foot, his left shoulder is slightly raised, and great ease and flexibility is given to his whole figure. His neck and back, though muscular and shewing great strength, are sculptured with an admirable pliancy and truth. The countenance strongly and finely expresses the character of this hero; wisdom, acuteness, and a look of equanimity which indicates the absence of all violent and uneasy passions, and gives that tranquillity so necessary to true and perfect beauty. He is, it is said, the author of the game of draughts, which he invented to relieve the tediousness of the seige of Troy.

Shortly after the completion of this noble statue, Canova was examining his work with the severe scrutiny of an anxious parent, when its support giving way, it fell to the ground, and the artist narrowly escaped from being crushed beneath it. Although broken into many pieces, yet the fine taste of him for whom it was executed did not fail still to appreciate its value and to claim it.



Engraved by

Henry Clay Moore, New York.

MADAME THE MOTHER OF NAPOLEON BONAPARTE.

Engraved by S. W. Parrot, Philadelphia.



MADAME,

THE MOTHER OF NAPOLEON.

(A STATUE IN MARBLE.)

IN contemplating this fine statue, which seems to live, and has the aspect of a divinity, we behold an admirable specimen of the powers of the divine art of sculpture, when exercised by a consummate genius.

Canova has represented the mother of Napoleon, attired in the Grecian costume, sitting in an easy and graceful attitude upon a seat of a classical form, and resting her feet upon an elegant footstool: her fine countenance, which strikingly resembles the original, and her whole person expressing the greatest majesty. The head is slightly turned to the left, with an air of sweetness and composure, and the left arm resting with negligent dignity on the back part of the seat, while the right hand holds gracefully the collected folds of her flowing mantle. The feet and the hands are exquisitely sculptured. In her noble countenance we perceive that the freshness of youth has yielded up its rights, and given place to the

MADAME, THE MOTHER OF NAPOLEON.

matronly aspect of mature years: it is serene, yet slightly animated by some lofty and gratifying idea, which seems entirely to occupy her mind; and while the beholder, imagining what pleasing subject employed her thoughts at that moment, is led to reflect on the disastrous changes which have since befallen her house, he is prompted to exclaim—this sculptured marble, at least, is exempt from the vicissitudes of fortune! here alone the smile of prosperity is lasting!



Tingating Henry Moses.

VICTORIOUS







Antonio Canova's Sculpture

VENUS VICTORIOUS

Plate 2

Published by J. S. Cottier, New York, March

Engraved by Henry Moore

VENUS VICTORIOUS*.

(STATUE IN MARBLE.)

THE three species of power which have ever been considered as exercising the greatest control on the affairs of the world, are those of Strength, Intellect, and Beauty; but strength of body yields to intellect, and both united, it must be allowed, vainly oppose the power of beauty, which, by its influence on the heart, subdues all mankind. Perhaps the Greeks contemplated this three-fold division of power in their deities, Juno, Minerva, and Venus, who, in order to decide their respective pretensions, presented themselves to the Phrigian shepherd on Mount Ida: by his decision Venus gained the apple, and the title of Victorious.

The artist wishing to represent the goddess in all the self-complacency of her triumph, has collected every attractive charm, that memory or fancy could supply, to diffuse them over this exquisite figure; and as the attitude of repose is, at the same time, the most voluptuous, and the most advantageous to

* The head of this statue is a portrait of the Princess Borghèse.

VENUS VICTORIOUS.

the display of form, he has represented her reclining on one of those Grecian couches which the revolutions of fashion have lately brought into use again. The bust of the lovely goddess is raised and supported on the right side by elegant cushions, upon which the upper part of the arm rests with graceful ease; while the lower part, encircled by a bracelet, is bent towards the head, to which the hand serves as a support: the other arm is extended forward, resting upon the thigh, and the hand slightly turned inwards, holds gracefully the contested apple, which the goddess regards with a complacent aspect. This graceful attitude presents to our admiration a soft and voluptuous bend in the left side, the effect of which is as charming to the spectator, as its execution must have been difficult to the sculptor.

While gazing on this enchanting object, a delightful illusion takes possession of your senses; you fancy that it is animated with life—that you see it breathe, and, in the agitation of your feelings, entirely forget that you gaze on inanimate marble.





V E N U S.

VENUS.

(A STATUE IN MARBLE.)

ALTHOUGH the modesty of Canova would not allow him to undertake the restoring of the arm of the Medicean Venus, when urged by the united wishes of his country, yet he has since presented to Italy a Venus, which, without creating a rivalry with the ancient statue, has done much towards reconciling it to the departure of that highly valued guest; with the scrupulousness which ever accompanies true modesty, he has, however, made it a condition that it shall not occupy the place which had been made vacant in the gallery of Florence by the absence of the Grecian Venus.

In treating a subject so congenial to his taste, he has followed no model, nor taken any other guide than his own exquisite idea of female beauty. The dimensions of his statue are somewhat larger than those of the ancient figure; she is in the graceful and attractive posture of one who issues dripping from the bath, when the freshness of the limbs, and the soft brilliancy of the skin, add an inexpressible charm to beauty. This delightful appearance has been lost (if

VENUS.

indeed it was ever possessed) by the Venus De'Medici, whose present surface impaired, perhaps by long exposure to the air, or by the substances in which it has lain buried, contrasts with the porous and transparent skin of Canova's Venus very much to the advantage of the latter, but a comparison of these admirable works—

“È d'altr' omeri soma, che de' miei.”

I shall content myself, therefore, with noticing here some of the excellencies of that of Canova. She is standing in a natural and elegant posture, bending slightly forward, and pressing to her breast a cloth with which she is about to dry her limbs, and which, falling down in large masses to her feet, veils the front of her person, and gives the necessary support to the statue; the right hand and arm are enveloped in this drapery, which is executed with such skill and delicacy that their forms are scarcely concealed by it; nothing can be more graceful, animated, and tender, than her beautiful face, turned towards the left shoulder with an air of awakened attention, as if some agreeable sounds, perhaps the approaching car of Mars, had just caught her ear; there is a seducing softness and eloquence in her looks, the conferring of which seems to lie beyond the limits of art, and which creates in us, while we gaze on her, the strongest and most delightful illusions; it is in forming the eye,

VENUS.

perhaps, that Canova applies with the most entire and complacent attention the force of his genius, giving a reality and a charm to his expression, which is the highest and rarest effect of art.

It may be objected to the Grecian sculptors, that they have always given to the features of this goddess a tranquil and unimpassioned expression, inconsistent with the light and pleasurable emotions over which she was supposed to preside, and with the quick and susceptible nature of the Greeks themselves; for although the expression of the violent passions is forbidden in the arts, as tending to alter and deface the fine and delicate lines of beauty, yet the animation which is given by the softer and more joyous emotions, adds, on the contrary, greatly to female charms. Canova, in giving to the features of his enchanting Venus a divine animation, seems to have aimed to avoid this objection.

But it is in vain that I would describe the sweet smile which plays upon her lips—her finely formed neck—her beautiful bosom—charms on which the eye insatiably dwells, until the marble image grows warm and breathing to our cheated senses.







THESEUS SLAYING A CENTAUR.

THESEUS
SLAYING A CENTAUR.

(A COLOSSAL GROUP IN MARBLE.)

THIS superb composition represents, in a colossal group, Theseus in the act of slaying a Centaur. The son of Egeus is at that propitious but fleeting period of life, when the bodily powers being fully developed and confirmed, man appears in all the pomp of strength and beauty which nature destines for him. His attitude shews fully his handsome and noble person, the front of which is presented to us, with the exception of the head, which being turned towards the monster, who is sinking beneath his blows, is seen in profile: a splendid helmit adorns his head, from under which his hair escaping, curls luxuriantly over his forehead; with his left hand he holds, in a strangling grasp, the throat of the Centaur, while his right hand, armed with a ponderous club, is raised in the act of completing, by a deadly blow, the destruction of his enemy; who supporting him-

THESEUS SLAYING A CENTAUR.

self with his left hand on the ground, tries vainly with the other to remove the fatal hand of his conqueror. The knee of the hero, gaining force from the foot, which rests against the ground, is pressed violently against that part of the body of the Centaur, where, with wonderful art and an union that seems almost natural, the beast ends, and the human form begins. Although the face of the monster expresses strongly the terror and distress with which he expects the final blow, yet his fine gigantic form shews all the vigour of existence, and with so natural an effort do his hind legs, which are violently bent under him, endeavour to recover themselves, that, forgetting that it is stone, we almost expect to see him spring upon his feet again.

Animated ourselves at the arduous combat, we observe with admiration the tranquillity of the hero himself, whose eyes are fixed on the monster with a countenance unmoved either by anger or triumph, as if such deeds and greater were familiar to him.





Engraving by J. M. Smith

Engraving by J. M. Smith

DANCING GIRL.

Plate 1.

Engraved by J. M. Smith - 1780.





DANCING GIRL.





DANCING GIRL.

Plate 3.

DANCING GIRLS.

(STATUES IN MARBLE.)

THE dance is, perhaps, the strongest demonstration of joy, and, united with music and poetry, has ever been used in the celebration of the festivals of all nations. The early sculptors did not neglect this fruitful source of lively and joyous emotions, and took pleasure in representing it in all its varied and delightful forms. Among the moderns, our Canova, if his genius does not rather entitle him to be classed among the ancients, has produced these three dancing girls, so sprightly and beautiful that they might well have been mistaken for the Graces themselves, if their attitudes had not revealed the intentions of the sculptor. From their general resemblance, they all seem to have sprung from one idea, which the artist was willing to try to what degree he could vary, by bestowing peculiar graces of attitude and expression on each.

The figure which I call the first, on account only of the order in which I shall mention it, is in a less voluptuous attitude than her companions; she is beginning the dance, and has gathered up her long

DANCING GIRLS.

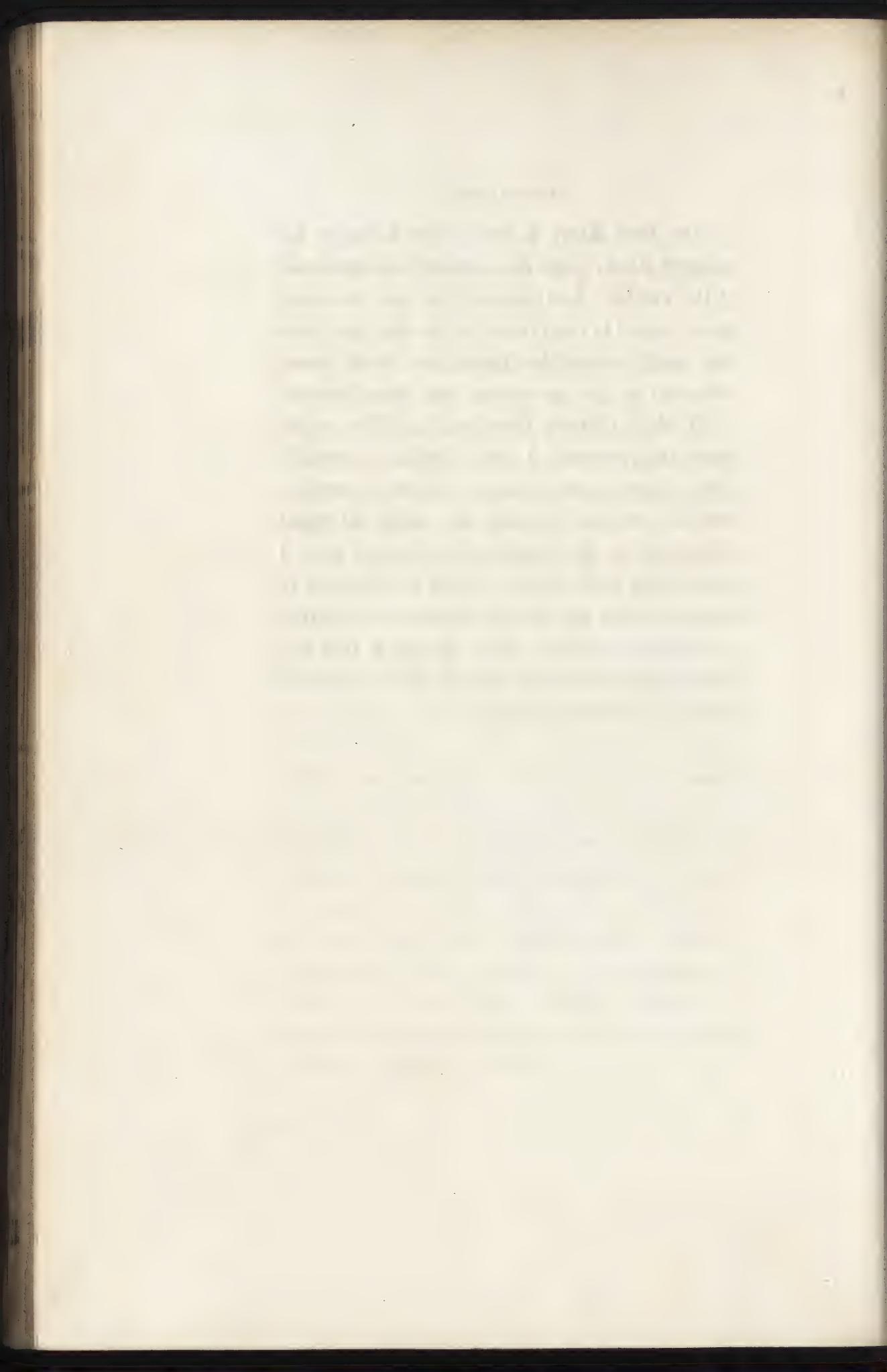
and elegant dress to give the necessary freedom to her feet, in doing which, she displays her finely proportioned limbs to advantage; her face, which is turned towards the left shoulder, is beautiful and serene, and the smile which slightly separates her lips, with a corresponding glance, tends to create in us the most pleasing illusions. This beautiful pupil of the Graces, tinging the objects which surround her with her own vivid hues, excites gaiety and joyous thoughts in all who behold her.

The attitude of the second figure is that of taking repose after the exertion of the dance; the right foot is carelessly thrown over the left, which is planted against the ground, and gives firmness to her posture. The left hand, which has hanging on its arm a chaplet of flowers, rests against her side; the other is raised to the face, and touches the cheek, which inclines towards it with a soft and expressive grace. The neck, the arms, and her agile feet are uncovered, and prove, by their fine execution, the accuracy of the artist, and the devotedness with which his genius was applied to this work. Unlike the light elastic figure of her companion, there is here the abandonment of limbs, which is the consequence of fatigue; her countenance, although without the gaiety of the former, is equally beautiful, and breathes a soft and voluptuous expression.

DANCING GIRLS.

The third figure is seen in the midst of the sprightly dance, which she animates with the sound of the cymbals, held elegantly up over her head; she is clothed in thin drapery, which does not, however, wholly conceal her delicate and finely formed limbs, and her feet are adorned with elegant sandals.

To which of these three beauties a Paris would award the preference, I cannot decide; Canova, in giving them equal, though various attractions, intended, perhaps, to gratify the variety of tastes which exist in this respect; for my own part, I should rather prefer the first, being ever disposed to adorn our short and doubtful existence with joyous and enlivening thoughts, which, scattering fresh and fragrant flowers along the path of life, enliven and improve our transient existence.







THE PRINCESS LEOPOLDINA ESTERHAZY.

THE
PRINCESS LEOPOLDINA ESTERHAZY.

(A STATUE IN MARBLE.)

THE beauty of the Grecian youth, to which that fine climate was so favorable, greatly contributed to the high degree of perfection to which the fine arts attained there, and which, perhaps, will never be reached by any people living under a less propitious sky ; there, the imagination of the artist, aided by the sight of female charms, like those of the Princess before us, formed those perfect ideas of beauty, which, embodied in their exquisite figures of Venus, have ever commanded the admiration of their posterity.

With all the charms of youthful beauty and graceful manners, the Princess Leopoldina could not fail to kindle the fancy of our great sculptor. He has represented her rather above the natural size, sitting on a rustic seat, and exercising her elegant talent for landscape painting ; the left foot, on which is an elegant sandal, is extended forward, while the right being drawn in, gives a graceful ease to her attitude ; her head is slightly turned toward some object that she is about to sketch on her tablet,

THE PRINCESS LEOPOLDINA ESTERHAZY.

which, held in her left hand, is supported on her lap, while the right hand, resting against her side, holds the pencil in readiness to obey her dictates : from the graceful animation of the head, and the sprightly but attentive expression of the countenance, it seems that some delightful landscape lies before her which she is going to sketch. Her beautiful tresses are disposed with that elegant carelessness which distinguishes the heads drawn by the rapid and graceful pencil of the famous Madame Le Brun. She is clothed in a tunic, which, only fastened on the shoulders by a clasp, and gathered round the waist by a narrow band, leaves uncovered her finely formed arms, the shoulders, and part of her beautiful bosom, and although falling in rich folds, yet by its skilful arrangement and adaptation to the person, reveals the charms of her light and elegant figure ; a flowing mantle is gracefully thrown over this, forming, with the tunic, a mass of beautiful drapery, yet disposed with so much art, that the folds of the different dresses are never confused or undistinguishable to the eye.

So gentle and lovely is her whole aspect, that in my admiration I exclaim, Happy Father ! to be able thus to preserve the form, too bright to last, of a beloved daughter from the unsparing hand of time, and by the genius of a modern Praxiteles, leave to posterity this memorial of her loveliness and of thy paternal affection.





ALDOUS & CO., LTD.

LONDON, ENGLAND

PARTS.

THE CLASSICAL FIGURE IN SCULPTURE AND PAINTING

PARIS.

(A MARBLE STATUE.)

PARIS is described by Homer as being "beautiful as a God," and it seems to have been reserved for Canova fully to interpret the inspiration of the Poet. What symmetry! what grace! what ingenuousness of aspect! Among all the productions of his genius, we should not hesitate to give to Paris that same preference which he is about to bestow on Venus; but that, unlike the contest on Mount Ida, where one only was perfectly beautiful, the more difficult task here presents itself of deciding among the many equally admirable works of our artist.

Paris is standing and leaning against the trunk of a tree on his left arm, the hand of which is raised to his head, and his dress, which has all the elegance of Grecian drapery, is hanging beside him. His attitude is easy and graceful; and how finely does that soft voluptuous bend of the head express the pleasure and self-complacency with which he exercises the office of arbiter in such a contest. In his right hand, which is resting behind him, is seen the golden

PARIS.

apple, but partly concealed, as a presage, perhaps, of its fatal consequences. His clustering ringlets, which are only partly covered by his shepherd's cap, shade and adorn his open forehead and his polished cheek. On whatever side we observe this figure, we discover nothing but beauties and perfections; designed with purity and finished with great truth and effect, this statue possesses eminently that charm which belongs more or less to all the works of Canova, but which still never fails, in every new instance, to surprise and delight us.





HECTOR.





Acantus Sculpt.

Engraved by Henry Moore

A J A X .

Acantus Sculpt. Engraved by Henry Moore

HECTOR AND AJAX.

(STATUES IN MARBLE.)

THIS subject is taken from the seventh book of the Iliad. Helenus, inspired by heaven, counsels Hector to suspend the fight and to defy the Grecian chiefs to a single combat. They, by direction of Nestor, cast lots, which determine in favour of Ajax; after having contended with javelins they cast them aside.

“ And now both heroes their broad falchions drew :
In flaming circles round their heads they flew ;
But then by heralds’ voice the word was given,
The sacred ministers of earth and heaven :
Divine Talthybius, whom the Greeks employ,
And sage Idæus on the part of Troy.
Between the swords their peaceful sceptres rear’d ;
And first Idæus’ awful voice was heard :
Forbear, my sons ! your farther force to prove,
Both dear to men, and both belov’d of Jove.
To either host your matchless worth is known,
Each sounds your praise, and war is all your own.
But now the night extends her awful shade ;
The goddess parts you : be the night obey’d.
To whom great Ajax his high soul express’d ;
O sage ! to Hector be these words address’d.

HECTOR AND AJAX.

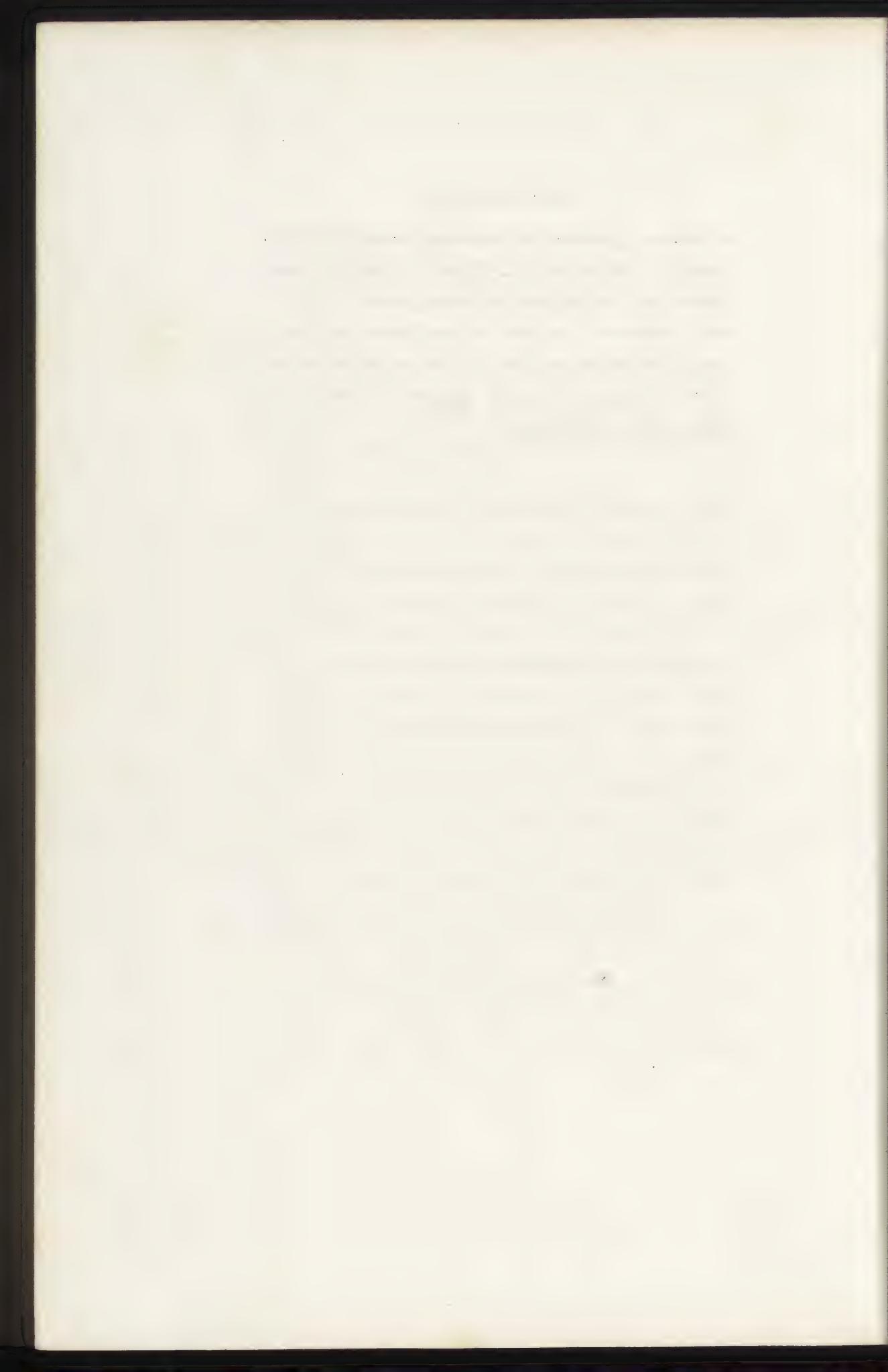
Let him who first provok'd our chiefs to fight,
Let him demand the sanction of the night;
If first he ask it, I content obey,
And cease the strife when Hector shows the way."

Pope's Iliad.

The combatants are represented at the moment when Hector, having drawn his sword, sternly eying his foe, awaits the attack of the Greek, who, with a menacing look, is drawing his weapon from its sheath. In the aspects, figures, and attitudes of each, we find the dissimilar characters of these celebrated warriors finely and distinctly marked. The look of the illustrious son of Priam awakens in us that deep sympathy with which we follow him through all the vicissitudes of war, and particularly in the scenes of domestic gentleness and affection; while that of the Greek excites the admiration which we cannot withhold from high courage and hardihood. The Trojan prince is distinguished by his fine countenance, his noble aspect, and a figure which, although it promises great strength, corresponds with the character of the lofty-minded Hector. With tranquil courage, the inseparable companion of valour, he waits for his adversary to draw his sword, in order to commence the attack. On the other side, the fierce Ajax, his large and muscular frame breathing immense vigour, stands in the act of drawing his sword from its scabbard, and casting

HECTOR AND AJAX.

a ferocious glance on his adversary, seems already to triumph in his destruction. These two almost colossal figures may be referred to among others to prove that it was not in subjects of gentleness and beauty alone that Canova excelled, but that in the expression of the violent and terrible passions he has equal claims to our admiration.







after the Sculpt.

Engraved by Henry Moore

TERPSICHORE.

Published by Sampson Low, Marston, Searle, & Rivington.

TERPSICHORE.

(A STATUE IN MARBLE.)

THIS Muse (whose name in the original signifies the love of the art over which she presides) is in the possession of Count Sommariva, at Paris; and, together with a Cupid and a Magdalen of Canova, form a part of the gallery of that noble Milanese, who is equally distinguished by a fine taste in the arts, and by his kind and condescending manners. Terpsichore is standing beside a short column, against which she rests her left side, in a graceful and reposing posture, on the pedestal. A lyre of a classical form is held by her left hand, in an attitude that advantageously displays her elegant person; while her right, falling easily down the side, holds in its hand the instrument with which she has awakened that sprightly music which should ever accompany the Muse of the Dance. Reposing chiefly on the right foot, that side is slightly bent inwards, and the hip thrown out in an easy and graceful manner. Elegant sandals adorn, without concealing, her delicate feet. This graceful and symmetrical figure, thus pleasingly displayed, fills us, as we gaze on it, with

TERPSICHORE.

soft and harmonious sensations. A Grecian tunic of fine and almost transparent texture, slightly veils the beautiful forms of her bosom; and the upper drapery, descending from the left shoulder, encircles her waist in the form of a wreath, and is gathered up in a knot between her left side and the lyre on which she is leaning. The turn of her head, and her look, express all that gentle ecstacy in which the mind is held, when under the enchanting influence of music. An exact and elegant arrangement of the hair is given with propriety to this muse, whose idea is ever connected with our most refined and captivating sensations. Her tresses are bound by a fillet of unusual form, but producing an agreeable effect; and the fair, who would give every advantage to their native beauty, cannot do better than follow the models of such an artist.





Engraved by J. C. Green

London, 1793. M. 10.

THE GODDESS CONCORDIA.

Published for J. C. Green, by J. D. Morley.

THE GODDESS CONCORDIA.

CANOVA has here represented the Goddess Concordia in the likeness of the Empress Maria Louisa ; and the felicity of the thought will be acknowledged, when we carry back our recollection to the epoch when this magnificent statue was imagined and executed.

The Goddess is seated on a richly ornamented throne, her feet resting on a foot-stool ; majestically attired in a rich tunic, whose ample folds are skilfully disposed, and cover her whole person. A flowing drapery descends from her crowned head, in the most natural folds, down her shoulders ; and her well formed neck is adorned by a splendid chain of jewels.

This august Goddess holds the sceptre in her right hand, and in the other, the sacred patera. What dignity and gentleness in that countenance ! what benignity of aspect ! what an air of divinity in her whole person ! The beholder might almost believe her, having taken the gracious likeness of Maria Louisa, to be that same Goddess Concordia to whom honors were paid in Olympia ; and think, if such

THE GODDESS CONCORDIA.

prodigies had not been made familiar to us by the chisel of Canova, those happy times of Greece returned, when Juno and Minerva, seated on their splendid thrones, as Pausanias writes, received the homage of the citizens of Argos and of Tegea.

A narrow cincture gathers just below her swelling bosom, the ample folds of her tunic, the close sleeves of which, reaching to the elbow, are looped up in the Grecian costume.

This work, the production of which was one of the most difficult undertakings of our artist, is yet one of those in which he has been most successful ; his genius seeming always to rise with, and to master the difficulties of his subject : and what subject can be more lofty than this one, both from its own exalted nature, and the dignity of the situation where it is placed ?





POLYMINIA.

POLYMNIA.

(A STATUE IN MARBLE.)

It has been imagined by our great antiquary, Visconti, that Polymnia was the muse of Numa Pompilius, to whose inspiration he ascribed the wisdom of his laws, and to whom, as the goddess Tacita, he caused the Romans to pay divine honours. This silent and contemplative nymph the ancients supposed to preside over meditation, mysteries, and the mute eloquence of the mimic shews. Canova has felicitously represented her seated; a posture more than any other natural and proper, to one who meditates in solitude, on thoughts which memory awakens of the past; and, in doing this, he has not greatly departed from the ideas of the ancients, who have usually pourtrayed this muse with an air of tranquil meditation, and leaning with her elbow against a rock.

If it should be objected, in respect to the posture of this statue, that the ancients did not use to represent the muses in a seated or reposing attitude, I might adduce the paintings of Herculaneum, in which Clio and Urania are seen seated, in a manner not greatly varying from this. The elegant chair in which

POLYMNIA.

she reposes, is covered with a soft cushion, yielding on all sides to the gentle pressure of her person; she leans lightly against the back in an easy attitude, her head being turned towards the left shoulder, with an air expressive of tranquillity and deep thought. Her majestic person is clothed in an elegant tunic, gathered under the breast by a narrow band, and flowing down to her feet in rich folds; over this a mantle of fine cloth is gracefully disposed. Inclining somewhat to the left, and resting slightly her elbow on the arm of the chair, her hand is raised to the face, with an action that finely expresses a state of meditation. When the sculptor formed this pleasing and eloquent attitude, he must have had in his mind the following epigram from the Greek:—

“ Taccio, ma parla in grazioso gesto,
“ Mossa la mano, e taciturna in atto,
“ Un loquace silenzio a tutti accenno.”

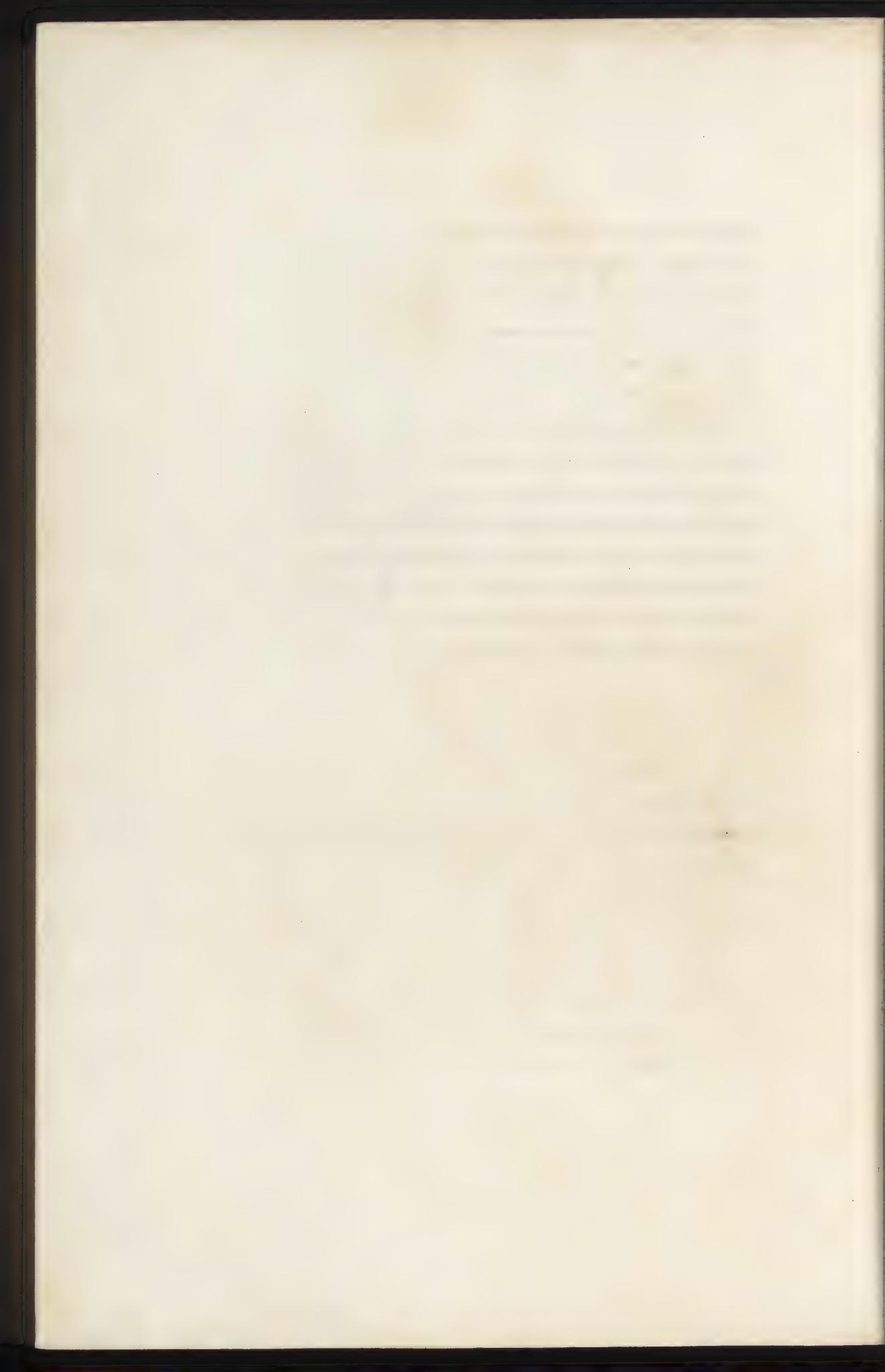
The other hand, wrapped in the folds of her mantle, rests on her lap; the hair is arranged with all the care and elegance which become a muse, but is without the wreath of roses; which, perhaps, the sculptor deemed inappropriate to the pensive character of Polymnia, but unwilling to be wholly without this joyous symbol, he has hung on an arm of the chair a chaplet of these flowers; beneath the chair is a large scenick mask. The countenance, the hand and arm,

POLYMNIA.

and beautiful feet of this nymph, the soft repose of her attitude, which, even while we gaze on her, infects us with its soothing influence ; the drapery which falls around her in such rich and natural folds; all make us forget that it is a lifeless stone that is clothed with these soft and lovely forms.

Fitted by her character to raise lofty and contemplative thoughts, rather than those of a tender and amatory nature, this muse is the protectress of the philosopher, the legislator, and the artist, inspiring those high conceptions of ideal beauty and perfection, which tend so much to exalt and refine the human character.

Canova, this is thine own muse !







Engraved by J. Smith

Engraved by J. Smith

PEACE.

PEACE.

(STATUE IN MARBLE.)

THE Grand Chancellor Romanzow had the glory of signing the treaty of peace by which Swedish Finland remained united to the Russian empire. His grandfather, and his father the Marshal Romanzow, had also each been distinguished by a similar event. This remarkable instance of the most grateful and honorable of all charges being bestowed by the confidence of their sovereign on three successive heads of the family of Romanzow, raised a wish in the count to obtain from the hand of Canova a statue of Peace—a divinity which seemed to be peculiarly connected with, and propitious to his race.

This amiable daughter of Themis and of Jove has been very variously portrayed by the ancients; a circumstance which left our Canova to the unfettered exercise of his own original genius. He has represented her in a standing posture, gracefully resting the elbow of her left arm on a short column, holding in her hand an olive branch, and pointing downwards to the inscription which enumerates the places and dates of the several treaties, and the names of

PEACE.

those by whom they were signed ; her dress consists of a fine tunic, over which a mantle is elegantly disposed, sloping downward from the right shoulder to the opposite side. The artist has given large wings to her, to signify the rapid flight which is required of her by mortals, who are suffering the absence of her blessings ; she holds a sceptre in her hand, and her head is adorned with a regal diadem, befitting the dignity of a deity to whom all public and private happiness is owing.

A scaly serpent writhes beneath her foot, with which, without any appearance of anger or effort, she presses it to the earth. As the sentiments excited by this beneficent divinity are those of gratitude and veneration, rather than those of voluptuousness, the sculptor, with propriety, has modestly clothed her in ample drapery, which, however, does not wholly conceal the beauty of her form ; the tranquillity and total absence of passion which belongs to this benign being, greatly increases the difficulty of conceiving and portraying her placid features, which Canova alone, whose knowledge of expression is so profound, could have so finely and accurately imagined.





Aetna & C. engraved sculpt.

Engraved by Henry Moore.

THE GRACES.

Published by A. Prentiss, 39 Strand.





Antoine Watteau's

Engraved by Henry Moore.

THE GRACES.

Plate 2.

Printed by R. & S. Williams, 10, Newgate Street, London.

THE GRACES.

(A GROUP IN MARBLE.)

THE Graces, Thalia, Aglaia, and Euphrosyne, are here represented by Canova, grouped in a manner which differs from that of the well known figures which have been handed down to us from antiquity.

It would be wronging this enchanting composition to attempt a description of their elegant forms and attitudes, their beautiful arms, their countenances, and above all, of that tender and affectionate embrace in which they are joined. But in fulfilment of my undertaking, which has, however, no other object than to awaken in the minds of those who are yet unacquainted with the works of the unrivalled Canova, an increased desire to behold them, I shall indulge in a few remarks on this attractive subject.

If ever the smiling Graces, these amiable daughters of Jove, lent their aid when invoked by our artist, and adorned his work, much more did they inspire him on this occasion, when he was employed in portraying themselves: these divinities had altars built to them by the wisest and most polished nations

THE GRACES.

of antiquity—divinities without whose favor no one could hope for that bright and lasting fame to which the best men aspire—divinities to whom Greece raised innumerable temples and images, the works of those consummate artists whose genius raised their country to so great a height of glory.

It has been said by Racine, the most elegant of the French poets, that grace is even superior to beauty; to me, it seems, that grace is beauty sweetly animated, or a sweet and gentle movement of beauty itself, as it has been defined by the celebrated Lessing, who felt deeply and justly in the fine arts, and settled many of our sensations with appropriate terms. For, indeed, I cannot imagine how grace can exist without beauty, any more than beauty without grace; they are then inseparable; although, when the former prevails, our admiration is more directly excited; while, by the latter, our hearts are more unsuspectingly, but, perhaps more surely enslaved. However this be, the Graces were always invoked as divinities by the nations of antiquity, although the mode of their worship, their names, and even their numbers, suffered change.

Josephine, whose name would have ever commanded our love and admiration, even if she had not ascended a throne—Josephine, the model of every amiable quality, who united in her favor the dis-

THE GRACES.

cordant nations of Europe; who, in the most exalted station, was distinguished by the soft lustre of her own gentle and benign virtues, more than by the splendour of the great meteor which surrounded her; This illustrious woman, whose fate drew tears from the great Alexander, committed to Canova the task of personifying these divinities, whose peculiar favorite she was, and who attended her even to the last moments of her eventful existence.

He has represented them naked, in the manner of the best periods of the arts in Greece, with the exception of a veil, which hangs from the arm of Thalia, in the middle of the group, and floating playfully in the breeze, seems guided by the hand of modesty herself. These lovely nymphs are linked together in mutual embraces, their countenances gently animated by the lightness and joyousness of their hearts; how delightful to gaze on their finely rounded arms, clinging tenderly round their sprightly glowing bodies! and their delicate hands,

“Ove né vene appar, né nodo eccede”

resting here on a shoulder, here on a finely moulded back, and in particular, on that one thrown caressingly round the neck, and reaching the cheek of her lovely sister!

This composition finely personifies that abstract idea of grace which prevailed among the Greeks, by

THE GRACES.

whom these deities were held in the highest veneration; for to their inspiration was attributed all that is gentle, beneficent, and noble, in the human character.

The sculptor has supported this group by means of an altar, which he has placed behind it; this, however, would have been insufficient without the wreaths of flowers with which it is crowned, and which, though apparently too slight, serve admirably the purpose of support; happy thought, to sustain the figures of the Graces with flowers; and here, as in the whole group, the genius of Phidias is blended with the voluptuous spirit of Anacreon.

If, O Canova! following the example of the great sculptors of Greece, thou shouldst raise thy own statue, which all desire, and place it beside some divinity, as it was their custom; let it be near the Graces, with whom thou hast ever been so closely united; for if in portraying their charms, thou hast gained immortal honour, they also, sculptured by thee, appear more beautiful.





RELIGION.

RELIGION.

(A STATUE IN MARBLE.)

IN the presence of this sublime personification of religion, our minds are impressed with the profoundest emotions of veneration and devotion; what majesty of aspect! what dignity of attitude! what celestial tranquillity! The stature of this figure, which is about thirty palms, is encreased in appearance by the rays of glory which encircle the head, and are symbolical of the light of Christianity, whose benign rays diffuse their influence over the whole earth. On her head is the tiara, bearing in its front the symbol of the Trinity, in the centre of which the artist has placed an eye, significant of that all-seeing Providence, which unceasingly watches over all its works. This august figure points with her right hand towards heaven, as if in the act of announcing to mankind her sublime and eternal truths; while the left rests upon a medallion, on which the images of the apostles, Peter and Paul, are sculptured—those zealous evangelists who suffered martyrdom at Rome, during the persecution by Nero. On the left arm also is supported

RELIGION.

the sacred standard of christianity. A lock of hair falls gracefully down on each side of the neck, which is not entirely covered by the dress; an ample sacerdotol tunic, disposed in rich folds, clothes her whole person, beneath which her feet, dressed in sandals, are partly seen; the large plaits of her tunic are gathered beneath the breast by a cincture, revealing imperfectly her fine and majestic form. A scarf, ornamented with crosses, the emblem of the priesthood, falls down from the shoulders on each side; and a splendid mantle covering the head, flows down behind in majestic folds, adding greatly to the dignity of her figure. This fine statue is destined for that superb temple which is now being raised at Passaguo, a place made illustrious by the birth of Canova, and the object of his warmest wishes; placed there, it will attest to all posterity, both the piety of his sentiments and the sublimity of his genius.



Engraved by Harry Moore.

A NEW YORK

ANNUAL CONVENTION

Published for Stephen Brewett, 202 Strand







Apollo, & a Shepherd.

Engraved by Henry Moore.

A NYMPH.

Plate 2.

Adelphi, Septem. 1800. No. 1.

A NYMPH.

(A STATUE IN MARBLE.)

THIS Nymph, that now enlivens the cloudy atmosphere of England, is reclining on a rustic couch, in an attitude which differs slightly from that of the Venus Victorious. She awakens at the sound of a lyre, the chords of which are touched by a little Cupid, who is seated at the lower end of the couch at her feet: his boyish face is raised, and his eyes cast towards heaven, as if in extasy at the harmony which proceeds from his own lyre; on his little back, which is negligently bent, are small wings, and his pretty face is adorned with thickly curled ringlets. The Nymph, who was sleeping with her face downwards, when awakened by his melody, has raised her head to see whence it proceeds, and leaning on the elbow of her left arm, the hand of which supports her head, turns her face towards the spot the better to observe and hearken to the little lyrist; the other arm is stretched out on the skin of a lion, which composes her bed, and together with the elbow of

A NYMPH.

the left arm rest on its frowning head. Her graceful limbs are still in the listless attitude of one who is not yet freed from the gentle dominion of sleep, unlike the pliable features, which instantaneously reveal the sentiments of the mind ; her countenance, which is equally beautiful with her elegant and perfect form, has the additional charm of sentiment, such as emanates from her pure and tranquil mind. Her fine and delicate figure seems to partake of the nature of ethereal beings, and to have been nourished by purer food than earth produces. Although naked, yet the soft voluptuous feelings which her beauty inspires, are chastened by the gentleness and modesty of her aspect.

If to the fine imagination of the poets, the praise of creating these lovely ideal beings is due, and also of enabling us, in some degree, to form an idea of them by their pleasing descriptions, to our Canova is due the greater praise of presenting to us, in a sensible form, one of the most refined and admirable conceptions of the human mind.





A. G. & C. 1800.

Engraved by J. N. Martin

VENT'S AND MARS.

Published by S. and J. Hall, 1800. Printed

MARS AND VENUS.

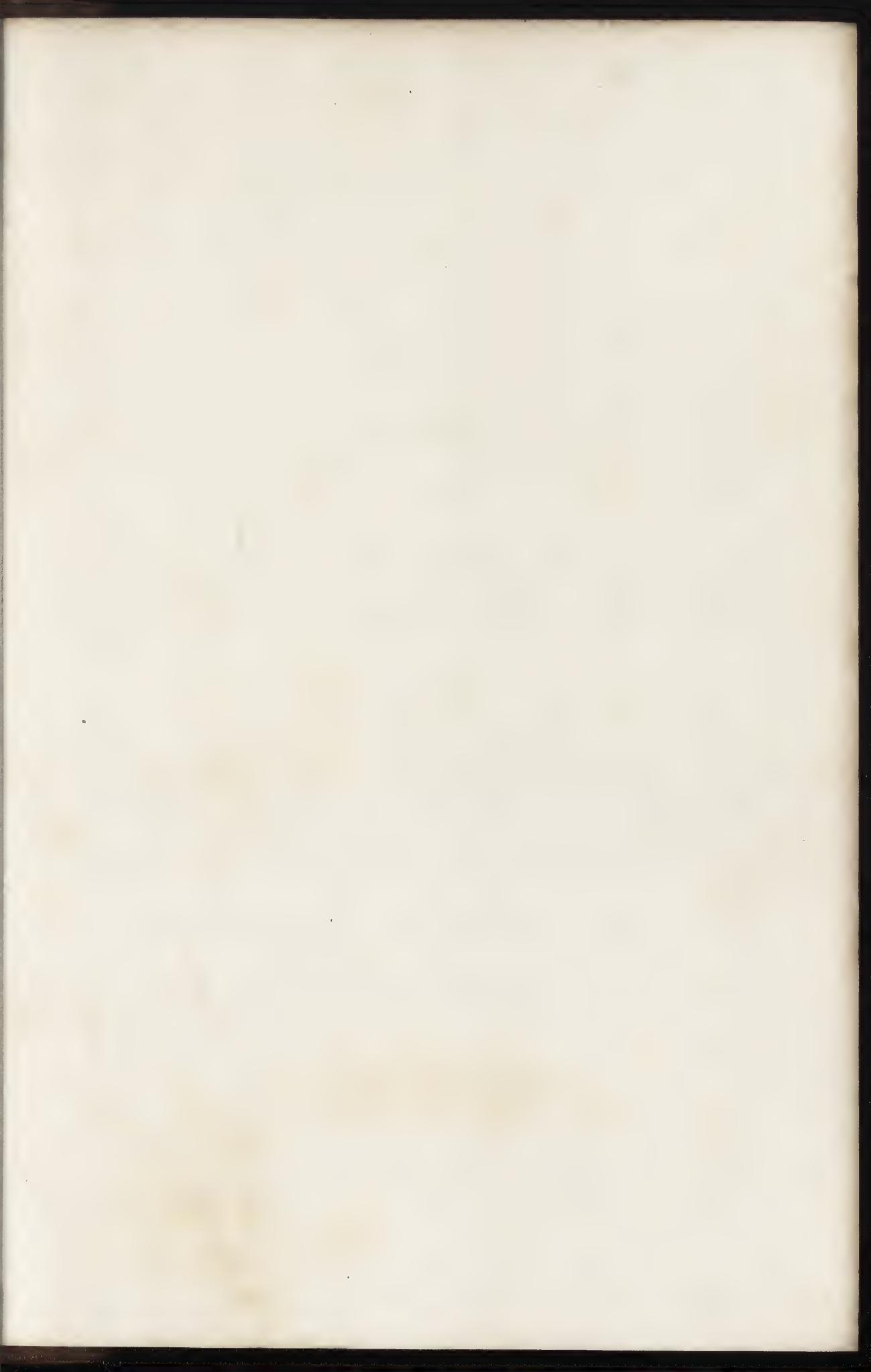
(A GROUP IN MARBLE.)

IN this charming composition the artist has imagined and represented two of the most important deities of mythology. They are here symbolical of war and peace; and their noble figures, thus presented together, form a fine contrast, and strikingly exhibit the variety and extent of Canova's power.

This group presents an outline in some parts bold and forceful—in others soft and flowing; and possesses so entire a harmony and unity of effect, that each figure would lose much of its eloquent expression by being separated from the other. The warlike deity prepares to follow whither destiny calls him; his forward step, the homocidal spear which he grasps, and the gleamy helmet, all indicate the approaching war. In the posture in which he stands, the vigor and beauty of his naked form—his ample chest and sinewy limbs are fully displayed. The appeasing goddess leans fondly against his side, her right hand and rounded chin gently pressing upon his shoulder, while her left hand reaching round to his manly neck, caressingly draws

MARS AND VENUS.

his regards towards her. Resting chiefly on the left foot, with the other thrown naturally and carelessly over it, her posture requires the supporting arm of Mars, which he, already half overcome, does not seem likely to withdraw ; there is a captivating tenderness in her looks, but at the same time a searching glance, with which she seems to read in his eyes the progress of her victory. He, subdued by her caresses, looks fondly into her eyes, from which he seems to imbibe a pleasing and unusual calm. An elegant vest, in which she was clothed, has fallen neglectedly in rich folds over her lower limbs ; her luxuriant tresses are knotted behind with careless elegance ; and the diadem, her usual ornament, encircles her brows. How fine and just is the sentiment here, of beauty controlling those fierce and violent passions, which are tameable only by its resistless power !





AN INFANT ST. JOHN.

Engraved by R. C. & W.

Published by Septimus Potts, 260, Strand.

ST. JOHN THE BAPTIST.

(A STATUE IN MARBLE.)

CANOVA has here represented St. John, the precursor of Christ, in the state of childhood, apparently in about the fifth year of his age ; he is seated on a block of stone covered with a fleece, and holding by both hands a cross which his prophetic spirit contemplates with an aspect of affection and sad foreboding ; a narrow band wound round the cross has the inscription—

ECCE AGNUS DEI.

The simple nature of the subject affording no scope for the employment of the embellishments of art, the sculptor has confined himself to the expression of the pure and artless beauties which are proper to the age of childhood. We particularly admire the execution of his soft and fleshy limbs, which seem warmed and animated with the vital fluid, and the double which is formed in his body, by the curved posture in which he sits, has all the softness and pliancy of nature. While we contemplate this pleasing figure, we forget that it is a work of art, and feel as if we were approaching to caress a gentle and attractive child.







A. J. N. - A. J. N.

J. C. Smith - J. C. Smith

WASHINGTON.

1776. Septembre 1776. Londres.

WASHINGTON.

(A STATUE IN MARBLE.)

IN this fine composition Canova has not only maintained the dignity of his subject, but (warmed by admiration of the amiable qualities of this illustrious man) has also infused into this statue an expression of the gentleness and benevolence which attempered his severer virtues.

The hero is sitting with an air of noble simplicity on an elegant seat, raised on a double square base. Nothing can surpass the dignity of the attitude or the living air of meditation which it breathes; and the grandeur of the stile, the force and freedom of the execution, the close and animated resemblance to the original, all conspire to place this statue in the highest rank of art. The fine tunic which he wears is seen only at the knee, being covered by an ample ornamented cuirass; above which is a magnificent mantle fastened by a clasp on the right shoulder, and flowing down behind in majestic folds. Beneath his right foot, which is extended forward, is a parazonium sheathed, and a sceptre, signifying that the successful termination of the war, and the establishment of the laws had rendered them now useless.

WASHINGTON.

The hero is in the act of writing on a tablet held in his left hand, and resting on the thigh, which is slightly raised for its support. From the following words already inscribed on it, we learn the subject which occupies his mind—“*George Washington to the people of the United States—Friends and Fellow-citizens.*” In his right hand he holds the pen with a suspended air, as if anxiously meditating on the laws fitted to promote the happiness of his countrymen; a border of the mantle, raised to the tablet by the hand which supports it, gives a fine effect to this graceful and decorous action. In his noble countenance the sculptor has finely pourtrayed all his great and amiable qualities, inspiring the beholder with mingled sensations of affection and veneration. This statue is only in a slight degree larger than the life; his robust form corresponding with his active and vigorous mind.

If to this great man a worthy cause was not wanting, or the means of acquiring the truest and most lasting glory, neither has he been less fortunate after death, when by the genius of so sublime an artist, he appears again among his admiring countrymen in this dear and venerable form; not as a soldier, though not inferior to the greatest generals, but in his loftier and more benevolent character of the virtuous citizen and enlightened law-giver.





V E N U S .

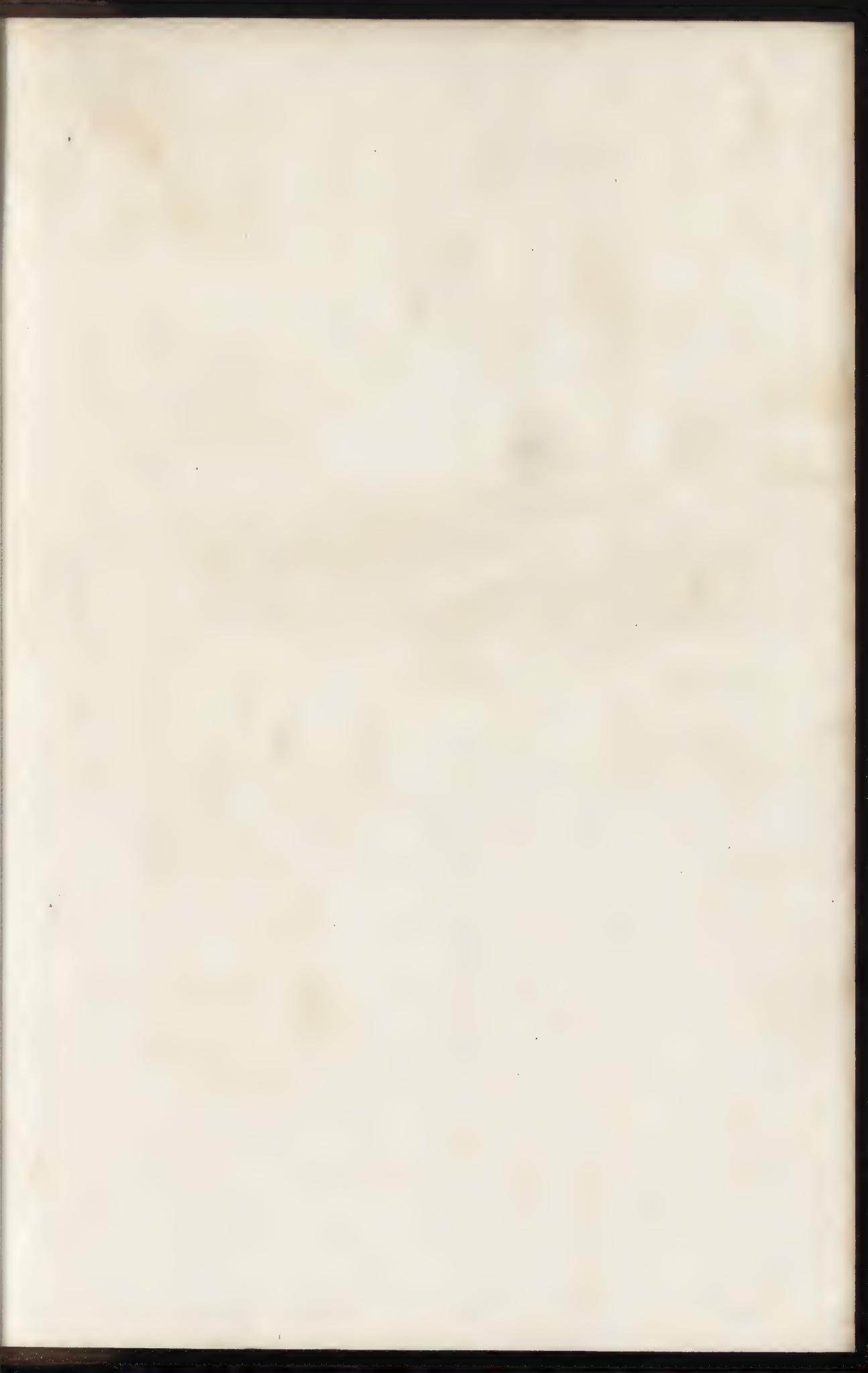
VENUS,

(A STATUE IN MARBLE.)

THIS Venus is only slightly varied from the one which I have already noticed in a former number, and which was hardly allowed to be inferior to the Grecian goddess that exercises so propitious an influence on the destinies of Tuscany. The statue now under our notice was, however, sculptured many years later, and is distinguished by purity of design, and the most perfect and finished execution. The goddess has just come out of the bath, and is about to dry her limbs with a linen cloth which she holds in her hand; her body is modestly bent forward in a graceful curve, and her head turned towards the left shoulder, not as in the other statue, with the quick and animated glance of one who hears the approach of a beloved object, but rather with the retiring and tranquil expression of modest alarm. The shape of this Venus is more formed than that of the former, and there is more of ease and repose in her posture and features; the minutest difference which so consummate an artist has thought proper to make in two models of female beauty, executed at different periods of his life, is, doubtless, highly interest-

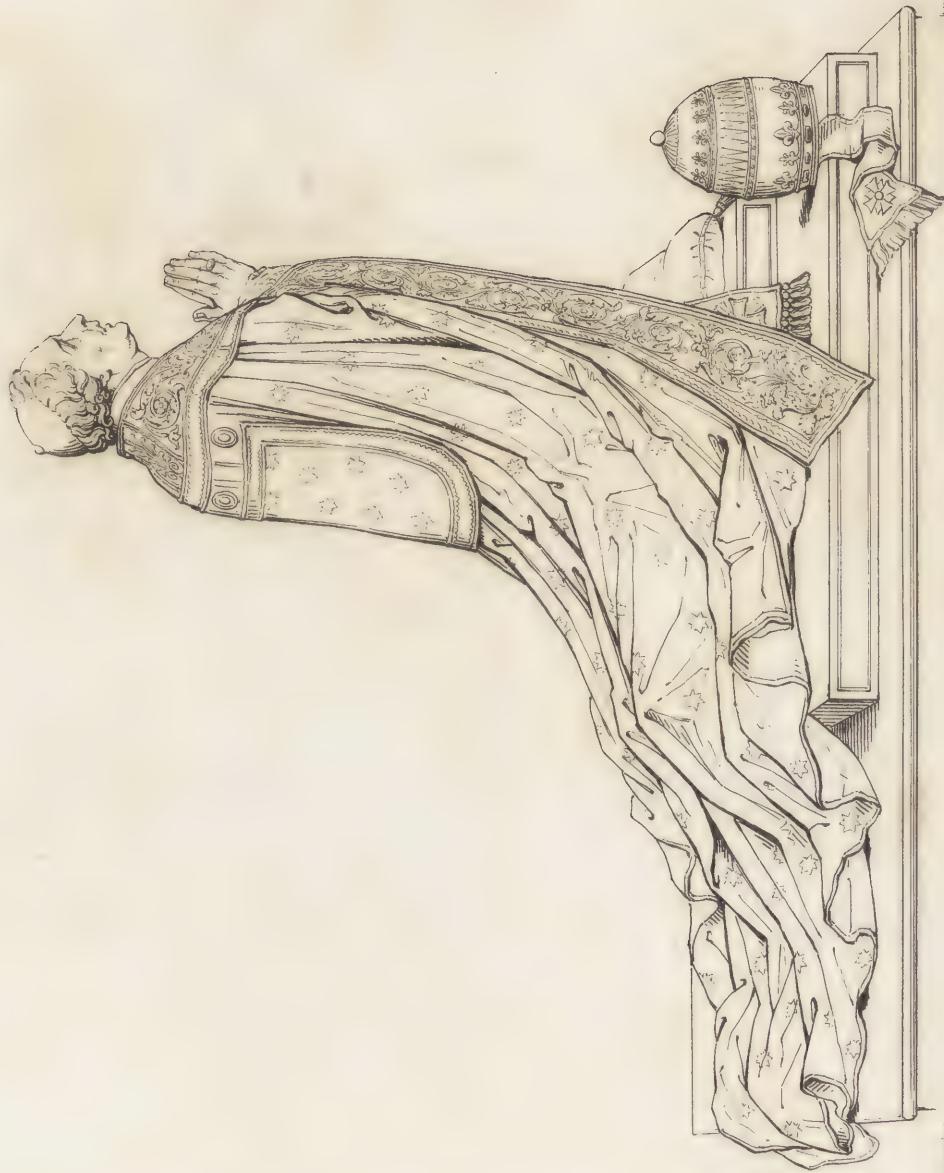
VENUS.

ing ; but I deem it prudent to desist here from a comparison which is dangerous even when between mortal beauties, and advise the lover of art to content himself, as I shall do, with tracing out and admiring the peculiar charms which each of them possess.



PATRRIA SEPTEMBER VI.

Engraved by R. S. Smith.



PIUS VI.

(A COLOSSAL STATUE IN MARBLE.)

CANOVA must have had in his mind, when he imagined this fine statue, that arduous moment in the life of Pius the Sixth, when he was torn from Rome notwithstanding his advanced age and infirmities, and forced to undergo the fatigue of crossing the Alps during a season of unusual rigors, the hardships of which terminated his existence.

The aged Pontiff is seen kneeling on a cushion, placed on a raised ground, which is spread with a rich carpet; every part of his venerable figure is expressive of devotion; his hands joined together—his eyes raised towards heaven—his lips separated like one wholly absorbed in ardent prayer.

The sculptor has faithfully preserved the likeness of this Pope, and also (with his admirable delicacy of touch) has given to the features an expression of that warmth of devotion and reliance on divine assistance which enabled him to maintain a firm and tranquil mind, amidst all the painful trials and dangers to which he was exposed. Beside him is placed the triple crown, and he wears on his head the solidio, a sort

PIUS VI.

of cap, whose name implies that its wearer does homage to God alone : he is clothed in a majestic sacerdotal robe, whose rich drapery extends far behind him, and suits with the dignity of his demeanour; the flower with which it is ornamented, belongs to the armorial bearings of the Braschi family.

While I was proceeding to state that this magnificent statue would be placed by the artist this very month of October, 1822, in the church of St. Peter's at Rome,* near to the steps that lead to the crypt, my pen was suddenly arrested by the sad intelligence that Canova had arrived at Venice, in a languid state of health ; this rumour became on every succeeding day more alarming ; and on the thirteenth we learned, to our infinite grief, that we had lost for ever this sublime genuis, and most amiable of men.

* Canova in his last moments expressed great regret that he had not been able to make some slight alterations in this statue, which he had intended, and to place it in its destined site. But if ever those three parts of this noble monument, which his severe judgment thought capable of improvement, should be observed, it will be more than recompensed by the interesting fact, that this statue was one of the last subjects of his exalted mind.



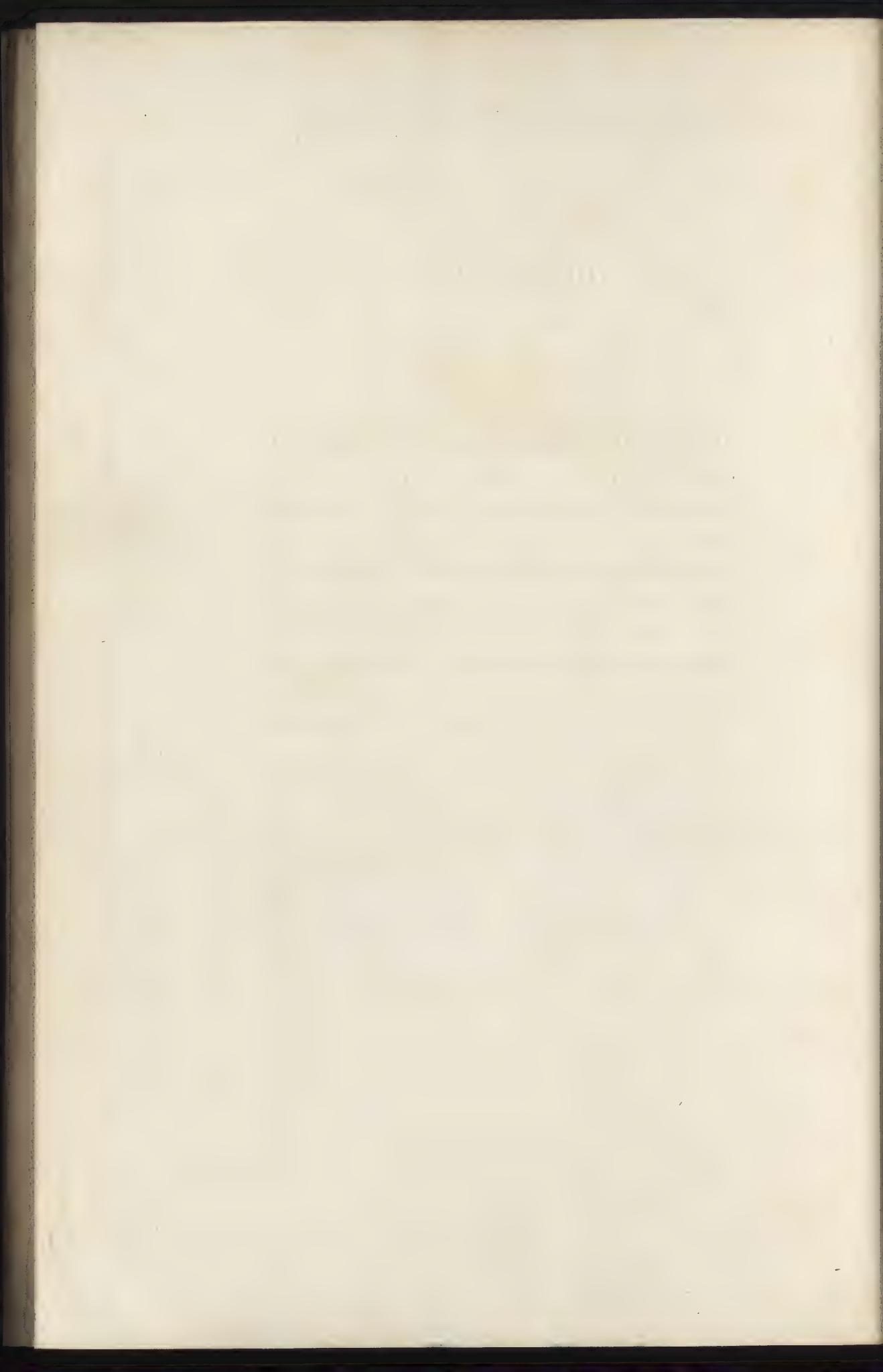
NATURAL HISTORY



THE MAGDALEN.

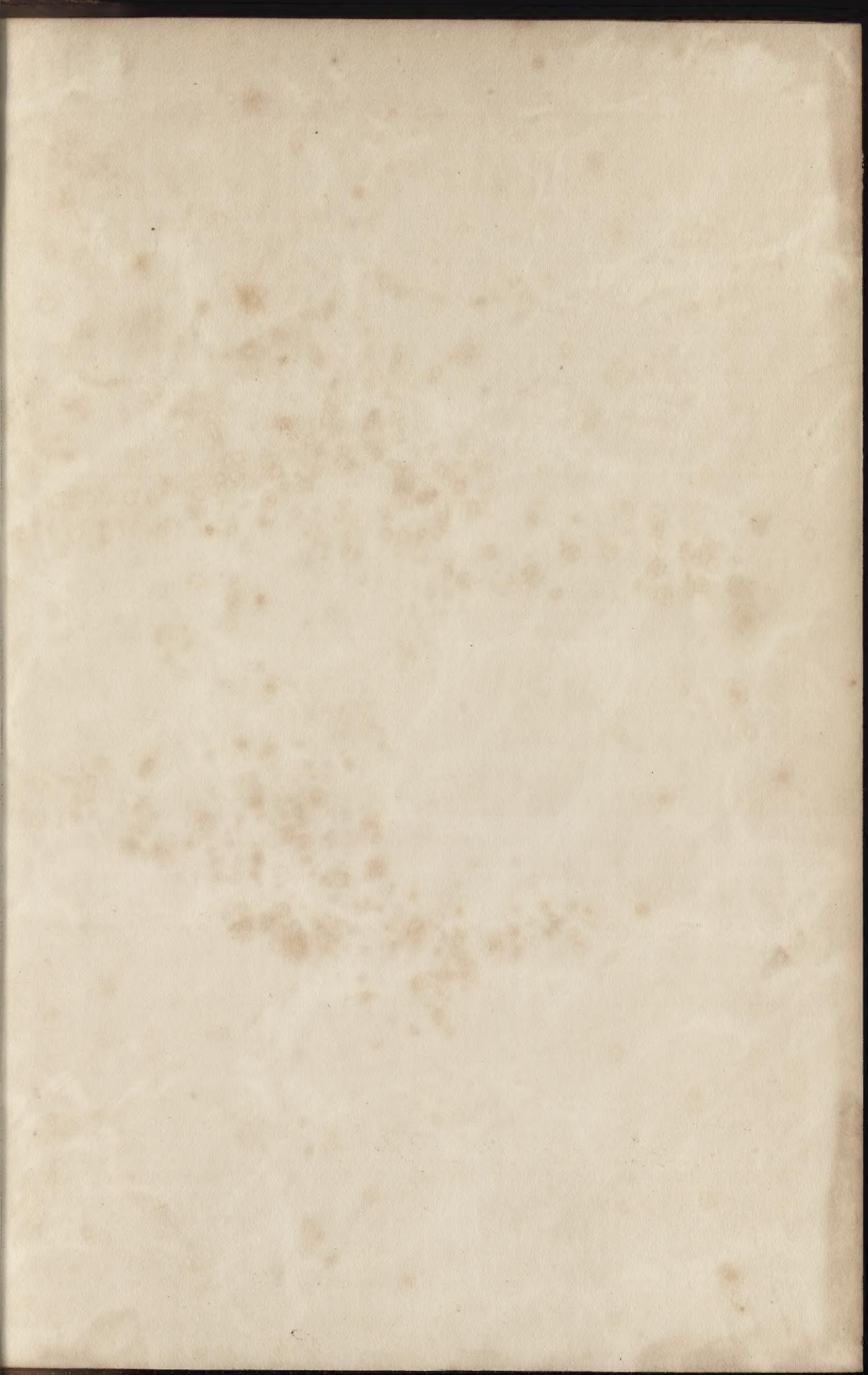
(A STATUE IN MARBLE.)

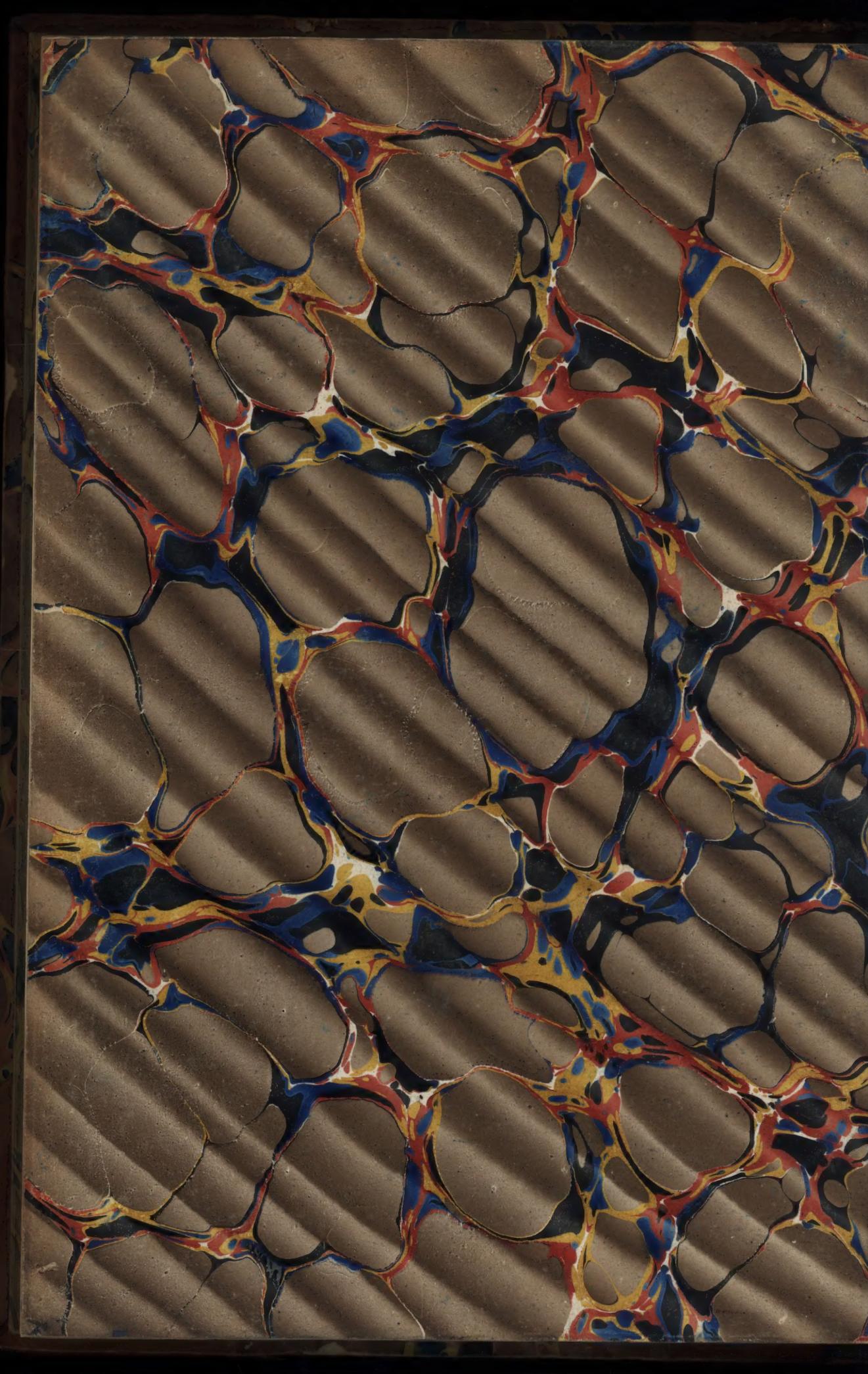
THIS sublime image of the beautiful Hebrew penitent awakens in us a deeply moral and religious feeling. We see before us one, yet in the season of youth and beauty, overwhelmed by the sense of guilt, and of unworthiness of the divine compassion; living only to devote herself to penitence and prayer. Kneeling, or rather sunken abandonedly on the earth, wasted and faint—her eyes fixed immovably on the cross, this impassioned figure conveys to us at once the ideas of what she has been, what she now is, and what, ere long, she will be; her early beauty is seen in the outlines of her fine countenance, and in the regularity and harmony of feature which her pallid face still retains; her streaming eyes and self-abandoned aspect shew her present state, and the future seems indicated by her sinking and death-like look—uncheered by that divine ray with which a merciful God can illumine the dark moments of approaching dissolution.

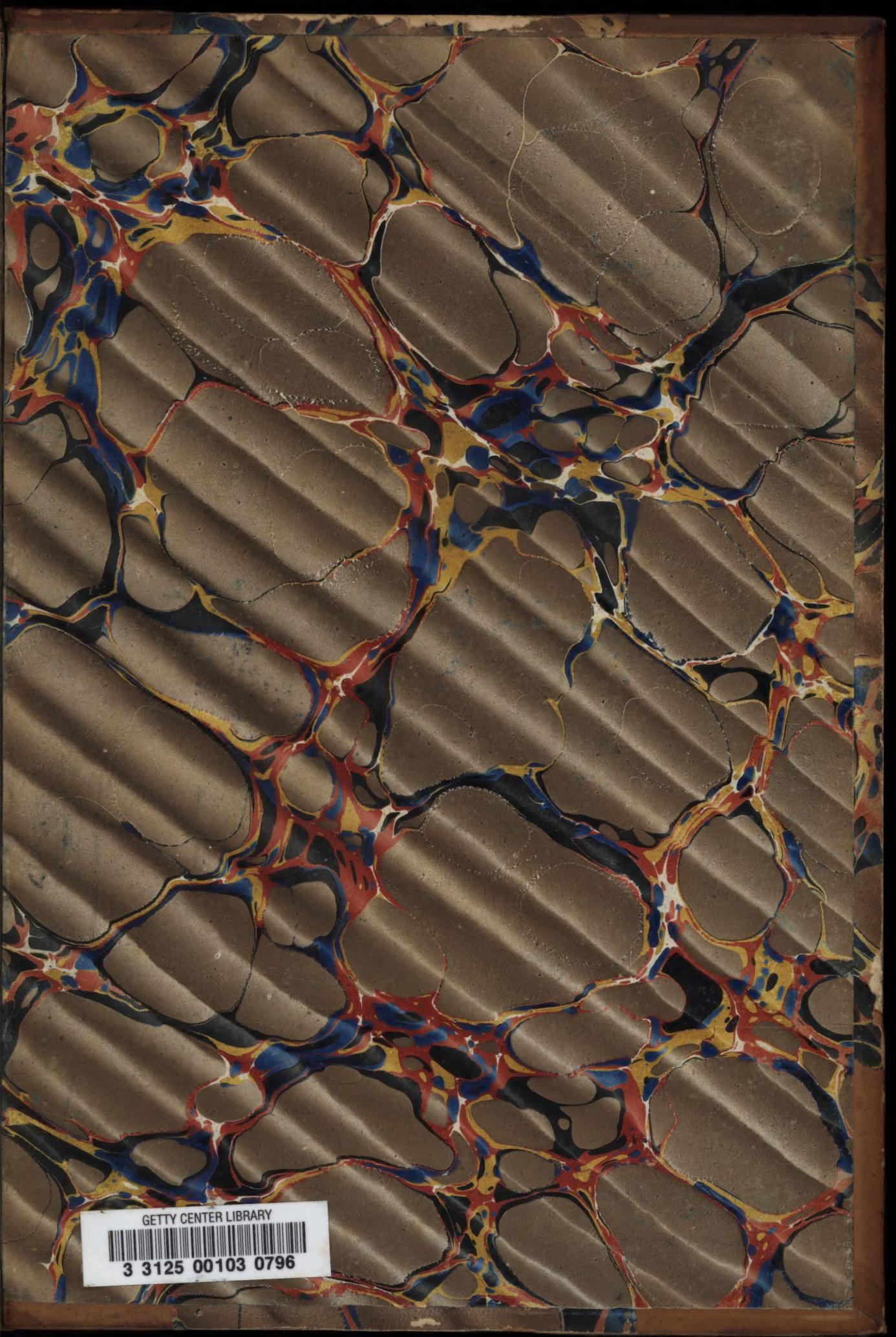




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The background of the image is a marbled paper pattern, characterized by a dense, organic, and somewhat abstract design. It features large, irregular, light brown or tan shapes that resemble cells or leaves. These larger shapes are separated by intricate, branching veins in shades of blue, red, yellow, and black. The overall effect is one of natural, flowing patterns typical of marbled paper used in bookbinding.

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